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# THE HYMNS YOU OUGHT TO KNOW

WITH AN

INTRODUCTORY CHAPTER ON
PSALMODY AND HYMNODY

245
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BY
PHILO ADAMS OTIS

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CHICAGO

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In Loving Memory of

THOMAS DAY SEYMOUR

With Whom in College Days I Spent Many
Happy Hours in Singing Our Favorite Hymns

414170

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From the "Presbyterian Hymnal" (1920)


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# PRELUDE

My warmest thanks are due the publishers and authors who have so kindly allowed me free use of the material in their works for the preparation of

"The Hymns You Ought to Know":

American Tract Society, New York,
"The Story of the Hymns and Tunes,"
Theron Brown and Hezekiah Butterworth.

John Murray, London,
"A Dictionary of Hymnody,"
John Julian, D.D.

The Abingdon Press, New York,
"The Story of the American Hymn,"
Edward S. Ninde.
"American Writers and Compilers of Sacred Music,"
Frank I. Metcalf.
"One Hundred and One Hymn Stories,"
Carl F. Price.

F. M. Barton & Company, Cleveland, Ohio,
Publishers of "The Expositor," "Annotations upon Familiar Hymns,"
Rev. Charles Seymour Robinson, D.D.

Funk & Wagnalls, New York,
"The English Hymns,"
Rev. Samuel W. Duffield, D.D.

Harvard University Press, Cambridge,
"Heretics, Saints and Martyrs,"
Frederick Palmer.

The Methodist Book Concern, New York,
"The Hymns and Hymn Writers of the Church,"
Charles S. Nutter, D.D., and
Wilbur F. Tillett, D.D., LL.D.

Fleming H. Revell Company, New York,
"The History and Use of Hymns and Hymn Tunes,"
Rev. David R. Breed, D.D.

Union Press, Philadelphia,
"Famous Hymns, with Stories and Pictures,"
Elizabeth Hubbard Bonsall.

The Westminster Press, Philadelphia,
"Studies of Familiar Hymns,"
Rev. Louis F. Benson, D.D.

Mrs. Luther D. Wishard, Distributor,
"Stories of the Great Hymns of the Church,"
Silas H. Paine.

The works of these writers thoroughly cover the history of "Hymnody" from early days, with delightful stories of the hymns and authors, leaving little more to be said. It was, accordingly, with many doubts and misgivings that I ventured to bring out the present book on "The Hymns You Ought to Know." All I have really done is to repeat "the old, old story" about each hymn, adding reminiscences and my personal experience for many years in choir work, with data about the tunes and their composers. Christians, young and old, "ought to know" the stories of our great hymns and tunes and something of the lives of the men and women who wrote the hymns, and the composers of the tunes.

I am greatly indebted to the following:

H. M. Lydenberg, Reference Librarian of the New York Public Library, for data regarding hymn writers and composers of other days.

Rev. Cleland B. McAfee, D.D., of the Presbyterian Theological Seminary of Chicago, for valuable data and many suggestions.

Mrs. Frank K. Root of Chicago for the portrait of George Frederick Root.

Dr. Edward S. Ninde, author of "The Story of the American Hymn," for the portrait of Dr. Thomas Hastings.

Henry Lowell Mason for the portrait of his grandfather, Dr. Lowell Mason.

The Editor of "The Presbyterian Hymnal" for the privilege of using numbers and titles of hymns as they appear in the "Hymnal."

Mrs. Luther D. Wishard for the portrait of Silas H. Paine.

The Philadelphia Gas Improvement Company for the picture of the tablet commemorating the writing of the hymn, "He Leadeth Me."

Doubleday, Doran & Co. for the portrait of George Coles Stebbins.

I am especially grateful to an old friend in London, England, Edwin Henry Keen, for his kindness in securing many illustrations for this book.

The photograph of Sir John Bowring was taken by Mr. Keen from an engraving in the British Museum, London, through the kindness of the Museum authorities.

The introductory pages on "Psalmody and Hymnody," showing the beginnings, growth and development of the modern hymn, may interest the student and all who love congregational worship.

PHILO ADAMS OTIS.

# Psalmody and Hymnody

When St. John said, "In the beginning was the Word," he might have added "music." Did not the Lord tell Job, that when the foundations of the earth were laid, "the morning stars sang together"? The ancient philosophers maintained that the movements of the whole starry firmament were in accordance with some musical scale; and thus we read today of "The Music of the Spheres." Addison speaks of the stars:

> "Forever singing, as they shine,
> 'The Hand that made us is divine.'"

The Church of God started on its way singing and soon formed a "triple alliance," a "triple entente," to use current war expressions, with two allies—Poetry and Song. But what did the allied forces sing? What was the music to the song of Moses, after the crossing of the Red Sea? When David returned from his victory over Goliath and was met by his countrywomen, "singing and dancing, and the women" answered "one another as they played" (I Samuel XVIII: 6, 7), what manner of music was used? And what is meant by the "women answering one another"? Some writers, including Dr. Burney in his "History of Music," claim that this is "a proof of chant in dialogue being in use at this time," and which, he says, "probably" gave rise to the manner of chanting the Psalms in our Cathedral service.

When David sang and danced before King Saul, what music did he use? And what was the effect on the monarch? The only possible explanation is that the King was insane, or, as the record says, "possessed of a devil." Undoubtedly the rhythm of sound and the movements of the dance had some quieting results, as has happened in modern times.

David undoubtedly used instruments of percussion with his choir, but that the rhythm in any particular corresponded with that of modern times it is difficult to believe. Those ancient drummers may have been no more like our drummers than are the tom-toms in an Indian war dance.

Who has not wondered at the meaning of the word "Selah," which appears at irregular intervals in the Psalms? Dr. Burney has this explanation:

> "The word, like other literary stumbling blocks, has grown by time. If, however, it has any meaning, it indicated a pause in singing."

But this does not seem probable. Dr. McAfee suggests:

> "Indeed no theory of its meaning is entirely satisfactory. Its irregular appearance is confusing. For example, we find it three times in Psalm XXIV and then not again until Psalm XXXII, where it appears three times. Whatever it originally meant, it seems strange that it was not needed elsewhere. Students generally consider that it has some reference to the musical usage of the Psalms, possibly a guide to the instrumentation."

If the word has any musical significance, as a "rest" or "pause," it might have been expected to appear in every Psalm, as each Psalm is complete in itself.

We cannot but be impressed in reading the Old Testament with the extraordinary number of singers and players employed on important occasions. Josephus says:

> "Solomon had two hundred thousand trumpets, according to the ordinance of Moses, and forty thousand instruments to sound and praise God with, as the psaltery and harp."

"This statement," says Joseph Bird, "carries along with it signs of exaggeration and improbability."([1]) It is not possible, for practical reasons, that so large a force of performers could play together.

Josephus may not mean that Solomon ever employed this large body of players and singers at any one time. Solomon possessed this large collection of instruments and body of singers for use as occasion required, as some Indian princes in this day pride themselves on large collections of instruments and weapons which are seldom or never used as a whole.

The plain truth is, that from the accounts given by various historians regarding the ancient Hebrew music, we can easily conclude that they know nothing positive on the subject. "It is not at all important," continued Bird, "that we should know the nature of the instruments spoken of in the Psalms,"

> "but it is important that we should know the truth. There is nothing which does more harm to religion than the habit of concealing

([1])"Gleanings from the History of Music." Boston, 1850.

the truth from children in religious matters. For example, let a child be taught that the instruments mentioned in the Bible are the same as those which it sees and hears now of the same name, and it is taught so much heathenism, that which is not true or inspired . . . We have seen that music must have been known from the time the Hebrews left Egypt until they ceased to be a nation; but what kind of music it was will never be known; of their instruments, nothing can now be known; their effect was more that of noise than of music."

Dr. Burney and other learned writers are careful to qualify their statements by saying, "however," "probably," "the supposition is," all of which show how little these wise men really know on the subject. "Therefore," adds Bird,

"In writing or speaking of the ancient music and the instruments, this should be kept in mind, and more than ever while teaching children."

Sir John Hawkins, in his "History of Music," says of the ancient Hebrews:

"It is not possible to conceive anything like a system, to which their instruments of music could be adapted; no more than the strokes of a pestle against the sides of a mortar can be reduced to measure; nor did they excel in any of those arts that attend the refinements of human manners; the figure they made among the neighboring nations appears to have been very inconsiderable; whatever advantages the Hebrews might derive from the instructions of an inspired law-giver and the occasional interposition of the Almighty, it nowhere appears that their attainments in literature were very great, and with respect to their music there is but too much reason to suppose that it was very barbarous."

The difference, in a word, between ancient and modern music is in the scale, whereby melodies were possible in other times which would be to us a foreign language, an unknown tongue, and utterly unintelligible; and this I maintain with due apologies to the professors and wise men who think there are possibilities in the ancient music.

After a scientific analysis of the intervals in the ancient scale, Sir John concludes with this summary of the whole matter:

"Nor does it seem possible with the utmost stretch of imagination to conceive how a series of sounds so extremely ungrateful to the ear as those of which the chromatic and enharmonic intervals the ancients knew, could ever be received as music in the sense in which that word is now understood."

In keeping with those words of Sir John Hawkins, let me add an experience of my own regarding the ancient harp. One summer I spent a day at the home of an old

friend in the East, who in recent years had been a member of an Egyptian exploring party and had made several tours of the Nile country. He returned from his last trip in the spring of 1924, bringing among other curios picked up in the museums and shops along the Nile, a supposed model of the harp used by David when he played before King Saul. The harp, if it can be called such, is in the shape of a bow with strings attached of various lengths from six to eighteen inches. My friend held the harp while with keen delight I touched the strings, a delight that was soon turned to disappointment as I listened in vain for some suggestion of the divine fire that thrilled King Saul. I heard only a twang or squeak; nothing that could be called musical. Perhaps my feelings are explained by Charles Reade in his story, "The Cloister and the Hearth," when "Father Clement" took up the psaltery but could not play it. "Saul had a saint," he cried, "to play for him." David says, "Take a psalm and bring hither the pleasant harp with the psaltery" (Psalm LXXX: 1-2). If the harp was anything like the one my friend brought from Egypt, how could it be "pleasant"?

But with the opening of the Christian era, music had made some progress; St. Paul speaks of "hymns and spiritual songs"; St. Mark in his account of the Last Supper says, "the disciples departed after they had sung a hymn." I have often wondered what manner of hymn that could have been. The Greek philosopher Pythagoras (B. C. 500) invented a scale and developed a system of music, or rather "modes," such as the Dorian and Phrygian. It is possible the "spiritual songs" in Apostolic times may have been founded on those "modes," but that the early Christians had any idea of the division of voices into parts is altogether improbable.

But as to the words used by the ancient choristers, we need not be in any manner of doubt. The poetry of the ancients and of the early Christian Church may be classified in two distinct divisions, Hebrew and Latin, each having its own characteristics.

## I. The Hebrew Type

In Oriental poetry every verse consists of two divisions, the latter qualifying or paralleling the first. The best examples of their poetry are "The Song of Miriam"

(Exodus XV), after the crossing of the Red Sea, which Handel has used in his oratorio, "Israel in Egypt"; the Psalms, and Mary's song, "My Soul Doth Magnify the Lord" (St. Luke I), well known as the "Magnificat." Note the parallelism in this verse from the "Magnificat":

"He hath put down the mighty from their seats;
And exalted them of low degree."

The art of the couplet lies in a double contrast; "put down," and "exalted," and, "the mighty" and "them of low degree." Again:

"He hath filled the hungry with good things;
And the rich he hath sent empty away."

Here the contrast is also double; "hungry" and "rich"; "filled" and "empty."

In Isaiah (XL: 4) there is another beautiful form of parallelism:

"Every valley shall be exalted;
And every mountain and hill made low."

When the Reformers needed spiritual songs for their new order of worship, it is no wonder that they turned to the Psalms of David for help, where beautiful thoughts like those in the Twenty-third Psalm are found:

"Yea, though I walk through the valley of the shadow of death, I will fear no evil."

And the comforting assurance:

"For Thou art with me; Thy rod and Thy staff they comfort me."

With the Reformation, the Psalms were cast into meter, a form of versification which we now call "Psalmody."

## II. The Latin Type

The second division of ancient religious poetry, the Latin, had its beginnings in the early Christian Church. Its distinctive feature is, that each verse is complete in itself. The finest example is afforded in the hymn, "Te Deum Laudamus." The origin of this hymn is now unknown, though it comes from a very early period in the history of the Church. A few lines from the Te Deum may be quoted:

"The noble army of martyrs praise Thee."
"Day by day we magnify Thee."
"Vouchsafe, O Lord, to keep us this day without sin."
"And we worship Thy name ever, world without end."

The "Gloria in Excelsis," another early hymn of the Catholic Church, is of the same character; but the hymns "Veni Redemptor," "Veni Creator," "Dies Iræ," "Ave Maris Stella," "Lux Beata," by St. Ambrose, St. Gregory, St. Augustine, the Venerable Bede and other Fathers of the Church, are in metrical form and belong to a later period. The monasteries developed a hymnody peculiar to their order: "Prime," "Terce," "Sext," "None," "Matins," "Evensong," "The Proper of Saints," "The Proper of Seasons," "The Lesser Hours." The Latin Hymnody was the first ally of the early Christian Church, and as Christianity spread, other forms of hymnody came into use, Syrian, Greek, German, Western, Irish and English.

The Rev. Jenkin Lloyd Jones, in his sermon on "The Hymn," April 26, 1914, said of the "Dies Iræ":

> "It is the great hymn of the Roman Catholic Church, called the greatest Christian hymn ever written, 'The Day of Wrath,' which Goethe and Sir Walter Scott translated, and which is said to have been worked into one hundred and sixty different English translations and ninety German translations."

Archbishop Trench said:

> "It holds the foremost place among the masterpieces of sacred songs."

When the Reformation broke out (1517) and the new order of worship had been established, what form of "spiritual songs" was available? What did the Reformers sing? They were through with "Aves," "Pater Nosters" and even the magnificent hymns, "Lux Beata," "Veni Creator," etc. These ancient hymns were too severely classical and wanting in human interest for the sturdy leaders of the new faith.

The hymnals we now employ are among the greatest blessings that have come to us from the Reformation, and are the outcome of four centuries of thought and study, by a process of spiritual and musical evolution, to which every form of religious faith has, in later years, contributed its share. But the Reformers possessed too much zeal. They allowed the pendulum to swing too far, when they excluded everything which belonged to the holy Apostolic Church. Surely they could have retained some of the magnificent hymns of the early Christian Fathers, "Dies Iræ," "Ave Maris Stella," "Lux Beata," "Veni Creator," "Veni Redemptor" and other glorious hymns!

But the sturdy leaders in the new faith were done with all that pertained to "The Church of Rome."

In order to understand the feelings of the Reformers, one must consider the causes which led to the revolt from Rome, then the wealthiest, most powerful and arrogant force in the civilized world. When Christopher Columbus started across the sea (1492) to discover new land, the Catholic Church went with him. Within a decade of his landing on the little island in the West Indies, Spain, and indirectly Rome, had added to its immense possessions the silver and gold of Mexico and Peru. The power, tyranny and corruption of the Church became unendurable. The Vatican had its own courts of justice, lawgivers and lawyers; its prisons in which to incarcerate men and women who dared to dispute the authority of the holy Apostolic Church. Kings and Queens bowed to Rome. There was no civil or religious liberty. Suppose the Presbyterian General Assembly of the United States, through its Moderator, should direct legislation at Washington, control courts of justice, dictate the policies of all state and municipal governments and have the power to punish all delinquents with imprisonment or death? How long would the people today tolerate such a condition of affairs? And that was the position of all civilized Europe in the sixteenth century with reference to the Holy Roman Church.

As Cæsar said in his Commentaries, "Omnis Gallia divisa est in tres partes," so the Reformation may be classified in three divisions, the German, French and Scotch-English.

Three strong men occupied the foreground in the early days of the Reformation, men who dared to protest against the iniquities of the Church of Rome and to demand civil and religious liberty for all. To these men we are indebted for the beginnings of our modern hymnal: Martin Luther, theologian and musician, who introduced the chorales into Germany; John Calvin, leader of the Reformation in France, author of the Genevan Psalter (1562), and John Knox, the Scotch Reformer, who had much to do with the preparation of the Scotch versions of the Psalms. In Germany the Reformers, known as the Lutherans, developed hymnody, but in France, Eng-

land and Scotland, the popular music of the Reformation took the form of the Psalm, not the hymn, for the reason that the English and Scotch Reformers believed that Biblical verses only should be used in divine worship.

France, however, took the lead. The French people are nothing if not volatile and effervescent in poetry and music; with every age they have a new set of songs. In 1530, Clement Marot, a popular poet and satirist, *valet de chambre* of Francis I, made a translation from the Latin into French of thirty Psalms in metrical verse. The effect was almost magical on the people of Paris; the verses were in great favor and were at once set to the popular tunes of the day. The attendants at Court, actors in the theatres and street singers were soon singing Marot's verses. John Calvin, a great theologian, but no musician, was shrewd enough to see the importance of a proper use of Marot's verses for use in the Reformed Churches of France. At his request some of the best musicians in Paris undertook to set these verses to music of a proper character for use in the Huguenot Churches. It is certain that Marot's verses helped the cause of the Reformers materially in France. William Mason, in his "History of Church Music," said:

> "Calvin, who had certainly less music in his soul than Luther, rejected both vocal and instrumental harmony, and admitted only unison singing."

This is hardly true, for the musicians whom Calvin engaged, Claude Goudemil,(1) William Franc and Louis Bourgeois, wrote tunes in four part harmony for Marot's verses, and their tunes are in use in some of the Scotch hymnals today.

With all of Calvin's efforts, only one great tune came out of the French Reformation, "Old Hundredth," composed by William Franc (1551) for the Psalter which Calvin prepared in Geneva. When Meyerbeer came to write the "Huguenots," two hundred and fifty years later, there was not a tune in Calvin's Psalter which he could use, and he was forced to go to Martin Luther for the great theme of his opera—"Ein feste Burg," Luther's version of the Forty-sixth Psalm.

---

(1) We gave a service in the First Presbyterian Church, Chicago, on May 23, 1909, it being the 400th anniversary of Calvin's birth, and used several of Goudemil's tunes on that occasion; they were very beautiful.

The Church in Scotland under John Knox would tolerate no verses in church but the Psalms, for they believed, as we have said, that only Biblical words should be used for public worship. There is a quaintness in the Scotch versions which is delightful. Read these verses from the Twenty-third Psalm, found in the Edinburgh Edition (1565) of the Psalter:

"The Lord is onely my supporte,
And He that doth me fede;
How can I then lack anything
Whereof I stand in need?
Thou haste my table richly deckt
In despite of my foe;
Thou haste mine head with baume refresht,
My cup doth overflow."

And again, let me give you Parsons' version (1663) of the One Hundred and Twenty-second Psalm:

"I did in hart rejoyce
To hear the people's voyce,
In offering so willingly.
For, let us up, say they,
And in the Lord's House pray.
Thus spake the folk full lovingly.
Our fete that wandered wide,
Shall in thy Gates abide,
O Thou Jerusalem, ful faire,
Which are so semely set,
Much like a city neat,
The like whereof is not elsewhere."

When the Reformation broke out in England, the Reformers used the Psalms in an edition prepared by Coverdale (1538), whose prose version was in use in the English prayer book. In 1552 the whole book of the Psalms was issued by two English poets, Sternhold and Hopkins, "set forth and allowed to be sung in all the churches." The book attained a great popularity, though Thomas Campbell said it contained "flat and homely phraseology and mistook vulgarity for simplicity." Old Thomas Fuller commended "the piety" but condemned the "poetry."

The withdrawal of Henry VIII from Rome caused a division of the religious people in England into two parties: the Conservative or Catholic, who wished to retain all the ceremonies and prestige of the Roman Church, and the Protestant or Puritan party, who would have nothing more to do with Popery. Hence the Established Church retained the Psalms in its service.

"Sternhold and Hopkins' Psalms" having the sanction of the ecclesiastical authorities, were in great favor throughout the kingdom. "When Queen Elizabeth ascended the throne" (1588), says Dr. Burney, "the Psalms were roared out in every street and church in England."

Can we imagine ourselves singing lines like these from Sternhold and Hopkins' Psalms:

"As men once dead are out of mind,
So am I now forgot;
As little use of me they find
As of a broken pot.

"I hear the brags of all the rout,
Their threats my mind did fray;
How they conspired and went about
To take my life away." (Psalm XXXI: 12-13.)

The Puritan party, while accepting the Psalms as inevitable, for they had at first no other form of spiritual songs available, were not at all of one mind. Some believed that a church established by law was contrary to the teachings of Scriptures; that to change the Psalms into verse and sing them to fixed tunes by note, was a form of Popery; that Psalm singing gave the unconverted a chance to praise God, especially the Amen; that women were thus afforded an opportunity to join with men in church worship, and this was contrary to the injunctions of St. Paul.

Thus, Psalmody fell into disfavor and this gave the Puritans a chance to develop some poets of their own (1647), after this manner:

"'THE SONG OF DEBORAH'

"Jael the Kenite, Heber's wife,
'bove women blest shall be,
Above the women in the tent,
A blessed one is she.

"He water asked, she gave him milk,
In lordly dish she fetched
Him butter forth: unto the nail
She forth her left hand stretched.

"Her right hand to the workman's maul,
And Sisera hammered!
She pierced and struck his temple through,
And then cut off his head." (Judges V: 24-27.)

Can you imagine our Puritan ancestors praising God in such verses? But they had nothing else.

"The New Music Review" has this story:

> "These Psalms and Hymns were the folk-songs of New Englanders. As late as the 'Sixties' of the last century, we heard in a western town of Massachusetts a mother singing her baby to sleep with 'When I Can Read My Title Clear.' 'Then I Can Smile at Satan's Rage' was the child's lullaby. The father of the household, when he was in particularly jovial mood, would shout, dismally out of tune: 'Why should We Mourn Departed Friends?' There were no folk-songs; there was no folk-lore. Any talk about fairies was discouraged as silly. Jonas of the Rollo books, the prudent, thrifty, handy Jonas, was the model set before the boy, and Jonas certainly had never read fairy stories."

When "our exiled fathers crossed the sea" (1620), they carried the Psalms with them, using an edition prepared by Ainsworth (1612). Let me give a specimen of Ainsworth's setting of the One Hundred and Thirty-seventh Psalm:

"By Babel's rivers there sate wee;
Yea, wept when we dyd minde Sion.
The willows that amidds it bee,
Our harps we hanged them upon.

"Cleave let my tongue to my palet,
If I doe not in mind thee bear;
If I, Jerusalem, do not thee
Above my chiefest joy prefer."

But this meagre, chilly form of psalmody did not satisfy the spiritual needs of our Pilgrim grandsires, and soon certain poets of their own appeared. Furthermore, our New England ancestors were not all in favor of any change, by verse or otherwise, in the Biblical form of the Psalms. Nor were they all agreed about singing by note. A hymn book published in Boston (1720) contained these verses, which are good examples of the hymnody of that period:

"Far in the deep where darkness dwells,
The land of horror and despair,
Justice has built a dismal hell
And laid her stores of vengeance there.

"Tremble, my soul, and kiss the Son!
Sinners, obey thy Saviour's call,
Else your damnation hastens on
And hell gapes wide to wait your fall."

One of the poets in early New England was the Rev. Mather Byles. Can you think of our great-grandfathers

and grandmothers singing a hymn of some ten or fifteen verses by Mather Byles, of which the following is a sample:

"Ye monsters of the briny deep,
Your Maker's praises spout;
Up from the sands, ye codlings, peep
And wag your tails about."

It was evident that something must be done to improve this order of things, and the first one to develop proper verses for Church worship was Isaac Watts (1674), who began to write hymns at the age of seven. He was the father of English hymnody. His mother was the child of a Huguenot(1) refugee from France, who came to England during the early part of the reign of Queen Elizabeth. His father, a Non-Conformist, was so zealous that in 1683 he was in prison six months on account of his religious views. When Isaac was eighteen years old, he attended a morning church service and was so shocked with the rough verses of Sternhold and Hopkins that after the service he made a vigorous protest. Whereupon the elders tried to shut him up with the usual argument to young people: "Very well; do something better yourself," which they thought would silence him. When the people came together in the evening, Watts produced his poem, "Behold the Glories of the Lamb," which was "lined out," according to custom, sung to a familiar hymn and immediately welcomed by the people. After that, every Sunday for weeks, young Watts furnished a new hymn or setting of a Psalm. Clearly the "lining out" method made new hymns practicable beyond our printing method.

But it was not until the Wesleys, (John and Charles), came on the scene (1735), that any progress was made in hymnody. Other writers soon realized the need of an improved order of hymnology. The "Tate and Brady Collection" appeared in 1696. Watt's first publication, "Horæ Lyricæ," came out in 1705, followed by his "Hymns" in 1707 and "Psalms" in 1719.

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(1) "Huguenots," a term applied to the Protestants by the Catholics. The Protestants in turn called the Catholics "Papists." The Protestants in Tours held their meetings by night, at the ancient gateway of King Hugo. A monk in the city preached against these midnight assemblies, and said that the people attending should be called "Huguenots."

The lovers of Psalm singing, however, sturdily held their ground, especially the adherents of the Church of England. No one was more bitter in his opposition to hymnody than William Romaine. He said in the preface to his "Essay on Psalmody" (1775): "My concern is to see Christian congregations shout out divinely inspired Psalms and take in Dr. Watts' flights of fancy. Why should Dr. Watts or any hymn-maker not only take precedence of the Holy Ghost, but also thrust Him entirely out of the Church?" A fierce opposition then began to the tunes being written for these new "flights of fancy" of the Methodists and other Non-Conformists. Bishop Gibson, in his work "Parochial Music" (1762), severely denounced this new order of music:

> "Their tunes consist mostly of fugues or more properly imitations, and are indeed only fit to be sung by those who made them."

The first collection of English hymns was the work of Bishop Heber, prepared in 1820, which he endeavored to get approved by the Archbishop of Canterbury; but in this he was unsuccessful. Heber later went to India, dying in 1826, and the year following (1827) his widow published the collection, "words only," under the title of "Hymns Written and Adapted to the Weekly Church Service of the Year."

The first collection of words and music was the "Hymns Ancient and Modern," a little volume of 108 pages, with 138 tunes, published (1859) in London, by the Novellos, under the direction of a committee consisting of the Rev. Francis H. Murray, the Rev. Sir Henry W. Baker and others. William H. Monk, organist of King's College, was the musical editor, assisted by the Rev. Sir Frederick A. Gore Ouseley, Professor of Music in Oxford. This work was the forerunner of similar hymnals in the United States, the first being the "Plymouth Collection" brought out under the direction of the Rev. Henry Ward Beecher of Plymouth Church, Brooklyn. "Hymns Ancient and Modern" has had an extraordinary hold on the English speaking people, the sales in recent years reaching the number of one million copies per year, which means three thousand copies per day.

From the foregoing we can get at the best only a few outlines of my subject "Psalmody and Hymnody," which is almost as inexhaustible as the Reformation itself.

It does not require the genius of a Wagner or Richard Strauss to write an effective church tune. Oliver Holden composed "Coronation" in 1793, and the grand old tune still holds its own. "You ought to know" some of the great hymns of the Christian Church, not only the words and music, but something of the authors and their works. There is an inner history of everything great in poetry, art and song. Much that is great has been wrought of poverty, toil and labor; steeped in the heart blood of the author. One of our critics once said of an American composer:

> "He has not lived deep enough; the roots of his inspiration have not reached down to the dregs of human life to produce a great work."

Lord Byron, Mendelssohn, Ruskin, Meyerbeer, Cardinal Newman and King David enjoyed inherited wealth. But Schubert often went hungry; Samuel Johnson wrote "Rasselas" to get money to bury his mother; Goldsmith satisfied his landlord by the sale of "The Deserted Village"; Beethoven's "Eroica" Symphony went for a pittance. And so of our great hymn writers, Luther, Charles Wesley, Cowper, Pope, Bishop Ken and Watts, and the composers, Handel, Haydn, Weber, Holden and Dykes; these men knew what poverty, pain and sorrow meant. "These are they which came out of great tribulation" and have given us our glorious hymns and tunes.

The editor of "Scribner's Magazine," August, 1922, in the "Point of View" Section, presents some thoughts on "Lyra Sacra" which should have the serious attention of men and women who love the service of the sanctuary:

> "I am going to suggest that something is wrong with our hymnology—our hymns are not what we have a right to expect them to be.
>
> "No man loves better than I those sacred lyrics which have sung themselves out of and into the yearning great heart of the race, 'Rock of Ages,' 'Jesus, Lover of My Soul,' 'Lead, Kindly Light,' 'In the Cross of Christ I Glory' and 'Calm on the Listening Ear of Night.' These and scores of others of the same elevated type are among the precious treasures of our anthology. . . .
>
> "But our hymn books, with all their revising, contain too many namby-pamby pieces—too many lyrics which, to put the matter

mildly, are an insult to the native intelligence of the human heart and mind.

"It may be contended that a hymnal is for the use of a variety of people. But from this opinion I dissent. No man, whatever his birth or station, ought to be told that verses apparently written by invalids or mental ruins are hymns for him to sing.

"Christianity is, I take it, a joyous religion; yet, in our hymnals we have an alarming number of disastrous, dark blue hymns.

"Other sacred lyrics are altogether too condescending in their tone. If familiarity breeds contempt, then zeal breeds familiarity.

"I well remember hearing such a tune, used in a village church at a children's service. I was sitting next to the community butcher —a solid, vast, reposeful being, who literally bawled with pious fury:

'I am Jesus' little lamb,
I am Jesus' snow-white lamb.'

"If he is, I am sorry for the millennial lion that will have to lie down with him.

"A hymn book usually contains upward of five hundred hymns; of these some are among the noblest lyric utterances of man, others are the merest drivel, mawkish sentimentality. My viewpoint is this: cannot our hymnals be revised rigorously, so as really to omit the unworthy, the inane, the trivial, the repetitious, the valetudinarian and to keep the grand old songs?"

The editor of "Scribner's" is right! We have many hymnals now in use, every denomination being represented by one or more; all are too large.

Consider the Presbyterian hymnals:

| | | |
|---|---|---|
| "Hymns and Songs of Praise" | (1871) | 1416 Hymns |
| "Laudes Domini" | (1884) | 1181 Hymns |
| "In Excelsis" | (1924) | 900 Hymns |
| "The Presbyterian Hymnal" | (1920) | 734 Hymns |

When the board of any denomination decides to issue a new "Hymnal," I respectfully ask them to consider a few suggestions:

1. The Protestant Churches in America during the twelve months in the year, with two services each Sunday, two hymns at a service, require a total of two hundred and eight hymns for the year. The new "Hymnal" should not contain more than four hundred hymns. No tune should be set to more than one hymn.

2. The compilers of the above hymnals had this condition to consider—a surplus of hymns with a scarcity of tunes. The problem was to find tunes for the extra hymns. This was done by setting familiar tunes to various hymns. The "Laudes Domini" contains eighty-six tunes set to

more than one hymn each. The "Index of Tunes" in "In Excelsis" contains one hundred and thirty-nine tunes set to various hymns, one to four hymns for each tune. In the "Index of Tunes" in the "Presbyterian Hymnal" we find one hundred and forty-six tunes, distributed among various hymns—one to six hymns for each tune.

Let us consider a few of the old hymns, with the tunes to which they were always sung in other days and the new adjustments as found in the modern hymnal:

The tune "Aurelia" was composed by Samuel S. Wesley for the hymn "The Church's One Foundation." The tune is set to this hymn in the "Hymnal," but in other hymnals it is assigned to various hymns. "The Church's One Foundation" should always be sung to the tune "Aurelia."

The old tunes "Dennis," "Duke Street" and "Dundee," dear to my heart with memories of the "Village Choir" of my childhood, appear in these hymnals with new words, but do not seem familiar or comforting.

"The Italian Hymn" or "Trinity" as it is known in some hymnals, has always been sung to No. 61 in the "Presbyterian Hymnal," "Come, Thou Almighty King"; but in "In Excelsis" and "Laudes Domini" it is assigned to other hymns. "The Italian Hymn" belongs to "Come, Thou Almighty King."

The tune "Melita" derives its name from the island on which St. Paul was shipwrecked, and therefore is a song for those who "go down to the sea in ships." It belongs to the hymn "Eternal Father, Strong to Save," No. 681 in the "Presbyterian Hymnal." The tune is set to other hymns in "Laudes Domini" and "In Excelsis"; no reference to "sailors" or "the sea" is made in any of them. "Melita" should be sung to the hymn named above.

The old tune "Ortonville" is assigned to two hymns in the "Presbyterian Hymnal." For nearly a century lovers of American hymnody have sung the tune to one hymn, No. 566, "Majestic Sweetness Sits Enthroned." "Ortonville" should not be sung to any other hymn.

"Rock of Ages," No. 464, is set to two tunes in the "Presbyterian Hymnal"—"Toplady" and "Avalon." Four tunes are named in "In Excelsis"—"Gethsemane," No. 390, "Rock of Ages" (Dykes), "Huntsleigh" and

"Toplady." The hymn belongs to Dr. Hastings' tune "Toplady" and should not be sung to any other tune.

The hymn "In the Cross of Christ I Glory," No. 232 in the "Presbyterian Hymnal," has always been sung to the tune "Rathbun," but in "Laudes Domini" the tune is set to another hymn, No. 1075—"Saviour, Visit Thy Plantation." In "In Excelsis" the hymn is assigned to a different tune—No. 273—"Cross of Jesus." The hymn belongs to the old tune "Rathbun" and should not be sung to any other.

The tune "Seymour" was arranged for the hymn "Softly Now the Light of Day" by Henry W. Greatorex, when organist of the Center Church in Hartford, Connecticut. It is found in other hymnals set to "Depth of Mercy Can There Be" and "God, Forever at Thy Side." The tune should be sung to "Softly Now the Light of Day" and to no other hymn. The story of the tune is told in this volume in the history of the hymn, No. 32, page 41.

Helen Maria Williams' hymn, "While Thee I Seek Protecting Power," since the days of the "Village Choir" of my childhood has always been sung to the tune "Brattle Street," No. 136 in the "Presbyterian Hymnal." Another tune is named in the "Hymnal," "Beatitudo" for the hymn. "In Excelsis" gives two other tunes: "St. Peter's," "Oxford" and "Gift," No. 166. Helen Maria Williams' hymn belongs to "Brattle Street" and should not be sung to any other tune.

The reader will now see the need of a hymnal on smaller lines, in order that the old familiar hymns may be used with the tunes to which they belong. A book of four hundred hymns will meet the needs of any congregation today and give the people the chance to sing the dear old tunes with the hymns they have always known.

Such a work has been brought out recently (1926) by the Presbyterian Board of Christian Education—"Christian Song," edited by Dr. Louis F. Benson, containing four hundred and ten hymns, all selected with great care, including the old hymns and tunes we have always loved to sing.

The main thought and purpose in preparing this list of "The Hymns You Ought to Know" is to encourage and

develop congregational singing, particularly among the young people. To this end the most effective method is to associate the old standard hymns with the tunes to which they have always been sung. The stories of the great hymns with sketches of the lives of the hymn writers and composers will add interest.

The "Gospel Songs" are not included among "The Hymns You Ought to Know." I believe their influence is waning. The people are returning to the old standard hymns in use before the days of evangelistic hymnody.

Let us be sensible about our hymnody. If the twentieth century poet must write hymns, let him make sparing use of "harps," "heavenly choirs," "palms" and "crowns." King David and St. John the Divine did their work so much better. We should speak of "Heaven," "Our Saviour" and sacred matters in a sane and rational manner and avoid the imagery found in early hymnals.

A smile sometimes comes over the congregation when able-bodied Christians rise and sing No. 727, "I Was a Wandering Sheep."

We should not use the old hymns in which children and "grown-ups" are spoken of as "wanting to be angels" with "harps in their hands." The principal harp player of the Chicago Symphony Orchestra was a member of the First Presbyterian Church Choir in Chicago for several winters. One morning after service a good lady came into the choir gallery and said to him, "O, what lovely music! When I get to heaven I want to be in the angelic choir and play the harp." The artist's answer was quick and to the point, "You had better take a few lessons on earth, first."

With these suggestions we are now prepared to consider "The Hymns You Ought to Know" taken from the "Presbyterian Hymnal" (1920) with some thoughts on the authors and composers.

# THE HYMNS YOU OUGHT TO KNOW

## (17) "Sun of My Soul"[1]

The author of the hymn, John Keble, English poet and divine, was born April 25, 1792, at Fairford, Gloucestershire, England. His father, John Keble, was a clergyman of the old High Church school.

> "whose adherents, untouched by the influence of the Wesleys, had moulded their party on the doctrines of the old Anglican divines."

The son was so well educated at home that he did not go to any school; and yet he obtained a scholarship at Corpus Christi College, Oxford, and was elected Fellow of Oriel in 1811. Keble gained the University prizes for the English essay and the Latin essay.

He had for fellow students in Oriel men who later became distinguished—Davison, Whately, Arnold, Pusey, and Newman. Keble took Holy Orders in 1815, and was ordained priest in 1816. It was his choice to assume charge of a country parish, but he remained in Oxford as a tutor in Oriel until 1823 when he returned to Fairford, as assistant to his father.

In all these years poetry was his main thought, and in his summer tours he was composing poems which appeared later in "The Christian Year." In 1827 this work was published at Oxford, in two thin volumes, but with no name on the title-page. Several years elapsed before it was generally known that Keble was the author. With characteristic modesty he had been working for years on the poems, writing and re-writing the lines—never satisfied with his work. The volumes consisted of a series of poems adapted for the days and occasions for which services are provided in the English Book of Prayer.

Keble's work met with immediate and extraordinary success. Between 1827 and 1872, one hundred and fifty-eight editions came from the press. Dr. Duffield says in his "English Hymns":

> "In 1873 when the copyright expired, 305,500 copies had been sold; since that date the circulation has enormously increased, both in England and America. The work was published anonymously and Keble was always its proprietor."

In 1831 Keble was elected to fill the chair of Professor of Poetry at Oxford, succeeding his friend Dean Mil-

[1]The numbers and titles of the hymns, with the names of the tunes, are taken from the "Presbyterian Hymnal."

man and occupying the chair for ten years. On Sunday, July 14, 1833, he preached a sermon in Oxford on "National Apostasy." This was the real origin of the "Tractarian Movement," a name derived from the famous "Tracts for the Times," to revive High Church principles and to raise to a higher tone the standard of church life in England.

Keble's father died in 1835 at the age of ninety, and soon after the son married Miss Clarke and settled at Hursley Vicarage, a living provided by his friend Sir William Heathcote; here he made his home for the rest of his life. His first work was to rebuild the village church, which he accomplished largely from the profits of "The Christian Year."

In 1845 came the secession of Newman to the Church of Rome, an event which affected Keble deeply; a public and private sorrow resulting in his resignation as Professor of Poetry at Oxford, and thenceforward he was seen but rarely at Oxford. In the ecclesiastical contests which followed for twenty years, Keble took an active part in maintaining the "High Church" principles with which his life had been identified.

His pastoral work in Hursley was intense and absorbing, leaving but little time for his literary studies.

In 1863, in consequence of his wife's ill health, he left Hursley for Bournemouth, and here, on March 29, 1866, his death occurred; his faithful wife survived him but six weeks. The poet and his wife were laid away in Hursley Churchyard.

Keble College at Oxford was later established (1870) and named for John Keble, as a center for Anglican training.

One of the poems in "The Christian Year" entitled "Evening," contained fourteen verses. Among them are found the five verses beginning "Sun of My Soul," the hymn the whole Christian world now loves to sing.

The Unitarians, who are usually alert in planning the newest thing for their worship, were first in the field to suggest that a hymn be selected from Keble's verses. In 1835, the Rev. John Hamilton Thom, a Unitarian clergyman, made a selection of four of the verses, starting with the ninth verse, "Thou framer of the light and dark";

but there was too little sentiment in a hymn with such a beginning to interest the people.

The Rev. Henry Venn Elliott, brother of Charlotte Elliott, who wrote "Just as I Am," selected four of Keble's verses, beginning with "Sun of My Soul," to which two other verses were subsequently added. "To Elliott," says Dr. Benson, "must be given the honor of discovering the hymn that lay imbedded in the poem."

The tune "Hursley" was arranged by William H. Monk for "Hymns Ancient and Modern," from a German popular air by Peter Ritter (1774). This is probably the "popular air" referred to by Silas H. Paine, in his notes on the tune "Hursley," in his "Stories of the Great Hymns of the Church":

> "In an opera called 'Le Nozze di Figaro,' composed by Mozart, there is a song sung by a barber commencing with the words:
>
> 'Haply your Lordship may be for dancing
> I to such prancing,
> Play the guitar.'
>
> It is not now known whether the music was composed by Mozart with the other parts of the opera, or was one of the popular airs of the day, introduced by him into his composition. Dr. Thomas Hastings arranged this barber's song, and set to it an evening hymn of his own, beginning:
>
> 'Now from labor and from care.'
>
> He gave to it the name of 'Halle,' and by this name it has ever since remained in popular use in America. In 1861, Dr. W. H. Monk again seized upon the old barber's song and arranged it for the words of Keble's hymn:
>
> 'Sun of my Soul, Thou Saviour Dear,'
>
> and published it in 'Hymns Ancient and Modern' under the name of 'Hursley'."(1)

Monk, born March 16, 1823, in London, studied music under experienced teachers, Thomas Adams, J. A. Hamilton and G. A. Griesbach. After filling the position of organist in various London churches, he was appointed in 1847 director of the choir in King's College, London; organist in 1849, and, on the resignation of John Hullah in 1874, Professor of Music in the College.

(1) Silas H. Paine, "Philanthropist and Silver Bay Benefactor," Lake George, New York, was born April 29, 1842, at East Randolph, Massachusetts. Hymnology was one of his chief diversions. This interest found expression in the collection of five thousand hymn books, without a duplicate, which gave him material for his attractive work. "Stories of the Great Hymns of the Church." He died April 11, 1921, at Silver Bay.

Monk was long associated with John Hullah in his great work of popular musical education. In 1851 he was appointed Professor of Music at the School for the Indigent Blind, and in 1852 organist of St. Matthias, Stoke Newington, London, where he established a volunteer choir, maintaining a daily choral service. Monk delivered lectures on music (1850-1854), at various institutions in London, Manchester and Edinburgh. He was appointed Professor of Music in the National Training School for Music, 1876, and in Bedford College, London, 1878. He was one of the musical editors of the "Parish Choir" after the tenth number, and one of the musical editors of "Hymns Ancient and Modern."

Dr. William Henry Monk died March 18, 1889, at Stoke Newington, London.

### (18) "All Praise to Thee, My God, This Night"

The Rev. Thomas Ken, D.D., Bishop of Bath and Wells, author of the hymn, was born (1637) at Berkhampstead, in Hertfordshire, England. His step-sister Anne married Izaak Walton, a connection which brought Ken from his boyhood under the influence of this devout man, who lived next to nature and wrote of the gentle art of fishing.

Ken's early education was acquired at Winchester College, and in 1656 he entered Hart Hall, Oxford. He gained a fellowship in New College in 1657, and for a time was a tutor in the College. A notable feature of his University career was the interest he manifested in "the musical gatherings of the time," which he would sometimes attend and "sing his part." After his ordination in 1662, he held a living in the Isle of Wight, but later resigned that work and returned to Winchester, where he was made Chaplain to the Bishop and Fellow of the College. He remained in Winchester several years, engaged in parish work, and in writing his morning, evening and midnight hymns; the first two of the hymns, "Awake, My Soul, and with the Sun," and "Glory to Thee, My God, This Night," are now household words wherever the English tongue is spoken. We must not forget the "Doxology," "Praise God, from Whom All Blessings Flow" ("Old Hundredth"), appended to the "Evening

Hymn," "which is sung," says Dr. Benson, "by more Christians the world over than any other single English verse in existence." The hymn "Glory to Thee," etc., was changed to its present form, "All Praise to Thee, My God, This Night," in a work published in 1712, after Ken's death, and by the "high authority of the Earl of Selborne. This gave sufficient evidence that the change was made with Ken's approval."

In 1679 he was appointed by Charles II, Chaplain to the Princess Mary, wife of William of Orange, then at the Hague. On his return to England in the following year, he was appointed one of the King's Chaplains.

There is a lovely story told in some of the books of the way Ken received his Bishopric. He was residing in Winchester in 1683 when King Charles came to the city with his doubtfully composed court. Ken's house was chosen for the home of Nell Gwynne. "Ken knew," says Elizabeth Hubbard Bronsall, in her "Famous Hymns with Stories and Pictures,"

> "that these people were not living honest lives and felt it would be a disgrace to have them in his house. So he refused. But the messengers of the King would not take 'No' for an answer. Whereupon Ken immediately had some repairs made upon his house and when the followers arrived they found the roof had been taken off, so they were forced to go elsewhere."

In 1684 when a vacancy occurred in the See of Bath and Wells, Ken, then Dr. Ken, was appointed Bishop. It is said that upon the occurrence of the vacancy, Charles, mindful of the spirit he had shown at Winchester exclaimed, "Where is the good little man that refused his lodging to poor Nell?" and determined that no other should be Bishop.

Charles the Second accordingly made Ken a Bishop, the consecration taking place January 25, 1685, at Lambeth. One of the first duties of the new Bishop was to attend the death bed of his King, who passed away a few days later, February 6, 1685. James the Second succeeded Charles and in 1688 issued his "Declaration of Indulgences." Ken was one of the seven Bishops who refused to publish it, and was accordingly committed to the Tower on the charge of high misdemeanor. The trial resulted in his acquittal, but new troubles soon followed for him. Having sworn allegiance to James, he felt him-

self precluded from taking oath to William of Orange. He was accordingly superseded in August, 1691, by Dr. Kidder, Dean of Peterborough, and was soon reduced to extreme poverty. Fortunately, he found a congenial home with an old college friend, Lord Weymouth, at Longleat in Wiltshire. Ken's entire possessions at this time consisted of his lute, a Greek Testament, an old lame horse and a shroud which he carried in his portmanteau. He was accustomed to say of the shroud, "it might be as soon needed as any other of his habiliments."

Thomas Ken died March 19, 1711, at Longleat.

Bishop Ken's verses are set to a tune composed by Thomas Tallis (or Tallys, as he wrote his name), which appeared in John Day's "Morning and Evening Prayer and Communion" (1560). This is called in the "Presbyterian Hymnal" "Tallis' Evening Hymn."

Thomas Tallis, "the father of English Cathedral Music," born in 1515, "was a contemporary of Palestrina," says Dr. Breed, "and with this exception, was the most distinguished and capable musician of his day."

Tallis is said to have acquired his musical education as a chorister at Old Saint Paul's under Thomas Mulliner; later he obtained a place among the children of the Chapel Royal. He was afterwards organist at Waltham Abbey, and after many years of service,

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> "was dismissed, when the Abbey was dissolved, with twenty shillings for wages and twenty shillings for reward. Not long after his dismissal from Waltham, he was appointed gentleman of the Chapel Royal, and thenceforward he labored so zealously for the advancement of his art, that the English school owes more to him than to any composer of the sixteenth century."

After much research among encyclopedias and musical histories, I can find little to interest the casual reader in the life of Thomas Tallis. His name does not appear in connection with any important concerts of that period. He kept no diaries; the memoirs of his life and work have never been written. With the exception of a few songs and glees, Tallis did not write any secular music; nothing in the form of a cantata or oratorio, for solo voices, chorus and orchestra. His most important work is the song "Spem in Alium," for eight choirs of five voices each. The art with which Tallis constructed this work is such that to get the effect he expected, would

require forty voices, and it could not be produced with thirty-nine. Grove's "Dictionary of Music and Musicians" contains a list of Tallis' works; some are in print, but many are still in manuscript and are counted among the treasures of the British Museum and the libraries of Oxford and Cambridge. The earnest student, after reading any one of Tallis' works, will understand how his life was spent, how his prodigious knowledge of counterpoint was employed and that he had little time for anything else but study and work. Many of his church services were written for little else "than to show his stupendous skill."

It is a sad truth that Tallis' Cathedral music does not interest the choirs of today. They do not care for his profound knowledge of counterpoint, nor do they appreciate "the stupendous skill" he employed in the composition of his works. Choirmasters and the whole Christian world, however, ought to realize that to Thomas Tallis we are indebted for the formation of the modern hymn-tune.

Thomas Tallis died November 23, 1585, and was buried in the parish church of Greenwich.

## (24) "Abide With Me"

The "Landmark," the monthly magazine of the "English-Speaking Union," November, 1925, gives the history of the hymn as generally understood today, in a letter from W. Maxwell-Lyte, the great-grandson of the Rev. Henry Francis Lyte, author of the hymn:

> "Mr. W. Maxwell-Lyte, one of the few living descendants of the author of the hymn 'Abide with Me,' which has nightly thrilled the great audiences in the Wembley Stadium, has written an interesting letter to 'The Times' on the origin of the hymn.
>
> "Mr. Maxwell-Lyte's great-grandfather, the Rev. Henry Francis Lyte, was the Vicar of Lower Brixham, in those days a picturesque little fishing village on the shores of Torbay. Dying of consumption, he preached his farewell sermon on a Sunday evening (1847) and walked slowly home to his house at Berry Head, surveying a glorious sunset, with the purple hills of distant Dartmoor standing out darkly against a flaming sky, and in the foreground Brixham Harbor like a pool of molten gold. During this walk he prayed that before he died he might be allowed to write one message of consolation to humanity which would endure. On arriving home he went to his study and there and then wrote the immortal hymn which has enriched our language and brought comfort to millions."

The London "Spectator," October, 1925, gives another story of this hymn, indicating that the verses were written in 1820, twenty-seven years before Lyte left his beloved parish in England to go to Nice and die:

"'ABIDE WITH ME'

"To the Editor of the 'Spectator':

"Sir—So many beautiful sentiments have gathered round this hymn that it is well that the true date and circumstances of its composition should be accurately known. All those touching incidents just before Lyte's death, which have been recorded lately in the Press, have no bearing upon the date when the poem was written; they tell us only the time when he placed it in the hands of his relatives. Lyte died in 1847.

"He wrote 'Abide with Me' in 1820. In that year Lyte, as a young clergyman, was staying with the Hores at Pole Hore, near Wexford. He went to see an old friend, William Augustus LeHunte, who lay dying and who kept repeating the phrase, 'Abide with me.' After leaving the bedside Lyte wrote the hymn and gave a copy of it to Sir Francis LeHunte, William Augustus LeHunte's brother, amongst whose papers it remained when they passed to his nephew, the Rev. Francis LeHunte. No doubt when Lyte felt his own end approaching his mind reverted to the lines he had written so many years before, and then it was that they became first publicly known.

"These details were given to me some years ago by Sir George Ruthven LeHunte, grandson of William Augustus, and I have recently had them confirmed by members of his family. I am, sir, etc.,

"T. Herbert Bindley.

"Denton, Harleston, Norfolk."

If this story of the hymn is correct, that he kept the verses in his desk until the hour came for him to part with his people at Brixham, and passed the verses off as spontaneous and coming from his heart at that moment, then much of the poetry, romance and religious interest in "Abide With Me" has gone. A composer will often bring an old work out of his desk, but not for performance until it has been carefully revised and perhaps rewritten. This may have been the case with Lyte's hymn "Abide With Me."

It is possible the LeHunte family may have a copy of the hymn in their archives, but that Lyte, who was writing hymns all his life, allowed the hymn "Abide With Me," of all others, to remain hidden away in his papers until the sad evening, September 4, 1847, when he bade

farewell to his people in Lower Brixham, does not seem probable, nor even possible.

"The Evangelical Hymnal," compiled (1880) by the Rev. Dr. Charles Cuthbert Hall and Sigismund Lasar, contains a sketch of the life of Henry Francis Lyte, and states that his hymns appeared (1833) in a volume entitled "Poems, Chiefly Religious." Does the work contain "Abide With Me"? I have not succeeded in finding a copy of the "Poems" but am fully convinced that the work does not contain this hymn.

All the "Hymnals" of the Presbyterian Church, including "In Excelsis," state that the hymn was written in 1847. The compilers of "Hymns Ancient and Modern" (1861), in naming 1847 as the year in which "Abide With Me" was written, must have come to this decision after careful thought and research; and with their decision this editor is thoroughly in accord.

When Lyte had spoken to the people his solemn and affecting words, he returned to his house, but before retiring to rest he presented to a dear relative the manuscript of "Abide With Me."

I wrote to Canon Bindley, accordingly, stating plainly, that this was a matter in which the whole religious world, publishers and composers included, was interested. If the hymn was written in 1820, and not in 1847, the editors of our hymnals should know it. To this Canon Bindley replied:

"Denton, Harleston, Norfolk,

"25 January, 1926.

"My dear Sir:

"I am afraid that the older generation of the LeHuntes has passed. Sir George died last year; but a sister of his is living at Westbury, Crowborough, Sussex (Miss LeHunte).

"I do not myself see any incompatibility between the generally accepted story and the facts as I gave them. I do not suppose that Lyte kept a copy of the verses which he gave to the LeHuntes; certainly they never made them public. But it would not be at all improbable that many years afterwards, at the close of his life, similar verses should emerge from his subconscious memory, and be written down again with all the freshness, to him, of a new composition.

"Sincerely yours,

"(Signed) Herbert Bindley."

I answered Canon Bindley's letter under date of February 10, 1926:

"Rev. Canon Bindley, D.D.,
"Denton, Harleston, Norfolk, England.
"My dear Sir:

"I thank you sincerely for your letter of January 25, which explains thoroughly the situation regarding Lyte's hymn, 'Abide With Me.' He probably wrote some verses of a similar character, taking them to his dying friend, LeHunte. The verses were laid aside, possibly forgotten; certainly they did not appear in his collection of hymns (1833). It is certain that he made no use of the verses until the sad evening in September, 1847, when he bade farewell to his congregation at Lower Brixham. We can therefore safely assign the date as 1847.

"I thank you very much for your kindness in this matter and trust I have not put you to any trouble; but I think it is important that the date of the hymn should be definitely fixed.

"Yours sincerely,
"(Signed) Philo A. Otis."

The Rev. Henry Francis Lyte, born June 1, 1793, at Edman near Kelso, Scotland, was graduated (1814) from Trinity College, Dublin. While in college, he worked steadily at English poetry, winning prizes three different times, thus adding materially to his slender income. Before going to Trinity he had serious thoughts of studying medicine for his life work, but changed to the English ministry, was ordained in 1815, and made a curate in a parish near Wexford, whence he removed (1817) to Marazion in Cornwall. Here he experienced the first "trial of his faith." "In 1818," Dr. Duffield says, "Lyte was suddenly called to the death-bed of a neighboring clergyman, who knew he was dying but felt utterly unfit for the great change." "The poor fellow died," says Lyte, "happy under the belief that though he had deeply erred, there was One whose death and sufferings would atone for his delinquencies." Lyte adds, "I was greatly affected by the whole matter and began to study my Bible and preach in another manner than I had previously done." "He went in this affair," continues Duffield, "much farther than ordinary sympathy, for he took charge of the family of his departed friend and so increased his own responsibilities that his ill health can be largely attributed to this cause."

"He became very ill," says Dr. Benson, "and was threatened with consumption, a shadow from which his

after life was never to be free. He traveled over the Continent and on his return after being jostled from one curacy to another, settled down to work in a Cornwall village." Here he married the daughter and heiress of the Rev. W. Maxwell, D. D., of Bath. Their daughter, afterward Mrs. Hogg, wrote a "Memoir" of her father which she prefixed to the volume of his literary "Remains."

In 1823 Lyte became "perpetual Curate" of Lower Brixham, Devonshire. "Here," again I quote from Duffield, "Lyte entered into the spirit of his own hymn. He relinquished society, culture and everything to follow Jesus. He took up the cross of his hard labor and carried it successfully until his death."

Lyte was a frail, delicate man with pulmonary tendencies which caused him to seek a warm climate in the winter months. In September, 1847, he prepared to go South and held his last service Sunday, September 4th, with his beloved people in Lower Brixham, assisting at the celebration of the Holy Communion in the morning and with tender words of farewell in the evening. At the close of the service he returned to his home, went to his study and there wrote the hymn, "Abide With Me," which is today found in all the hymnals in the Christian world, and gave the manuscript to a member of the family. The following day he started for Italy, but only reached Nice, having been attacked with influenza with alarming symptoms which he did not long survive. The end came November 20, 1847.

One other hymn by the Rev. Henry Francis Lyte is a favorite with choir and congregation: No. 615—"Far from My Heavenly Home."

The tune "Eventide," by William Henry Monk, is wedded to Lyte's hymn "Abide With Me." They are inseparable. Monk is often spoken of in England, as the composer of "Eventide." In 1861 he became musical editor of "Hymns Ancient and Modern." "When the work was ready for press, it was suddenly remembered," says Dr. Benson, "that there was no tune for No. 27, 'Abide With Me'; whereupon Dr. Monk (so he told a friend) sat down and composed in ten minutes the tune 'Eventide,' that has carried Hymn 27 to the end of the earth."

His widow, however, gave another version; that the tune was written one evening out of doors, while watching the declining sun, after they had both experienced a great sorrow.

## (27) "Saviour, Breathe an Evening Blessing"

The author of the hymn, James Edmeston, born September 10, 1791, at Wapping, London, was educated at Hackney, where his parents lived, and in his sixteenth year was articled to an architect and chose this for his profession.

The great aim and desire of his life was to write religious poetry. In this work he was very happy and voluminous, and is said to have written two thousand hymns. He prepared a new hymn every week for the Sunday evening devotions in his home, and in this way accumulated a collection which was published and called "Cottager's Hymns."

Silas H. Paine in his "Stories of the Great Hymns of the Church" tells how Edmeston came to write this hymn, "Saviour, Breathe an Evening Blessing":

> "It is to me a constant source of wonder how trivial things lead to important results. The author of this hymn was a surveyor and architect. One day he was reading a book of travels in Abyssinia, and came to a description of the pitching of the travelers' tent in the evening after the march of the day was over, and in it occurred these words: 'At night their short evening hymn, "Jesus, Forgive Us," stole through the camp.' And so the thought of an evening hymn which should be a prayer alike for pardon and protection came into his mind, and he amplified it into this hymn, which has become one of our most popular and valued evening hymns."

James Edmeston died January 7, 1867, in Homerton, a suburb of London.

The story of the tune "Evening Prayer" with which the hymn "Saviour, Breathe an Evening Blessing" has long been associated, is told by the composer, George C. Stebbins, in his "Reminiscences," published in 1924.

During the early period of his work in Boston, as director of the music in Tremont Temple, Mr. Stebbins composed some music which was sung as a response after the prayer in the morning service. Two years later while in evangelistic work in Providence, Rhode Island, he looked through the hymnals to find a hymn suitable for

the music, with the thought of its publication. Edmeston's hymn "Saviour, Breathe an Evening Blessing" caught his eye and was at once chosen. He arranged it for a choir of men's voices, and after it was sung at an evangelistic service found to his great satisfaction that words and music were admirably suited for each other. The hymn was then arranged for mixed voices and published and is today found in many gospel hymn books, and church hymnals.

George Coles Stebbins was born February 26, 1846, in Orleans County, New York, a farming community near Lake Ontario. His early musical education was acquired in a "Singing School" held in the old brick school house, near his father's farm. Later he studied with teachers in Buffalo and Rochester. About this time he was married to Miss Elma Miller, daughter of the Rev. Moses Miller, a local preacher in the neighborhood. She proved a beloved companion and helpmate, of whom her husband said many years later, after she had joined the choir invisible:

> "I desire to acknowledge my indebtedness to her for a life of nearly half a century of singular happiness and helpfulness in every situation and circumstance during those years."

Mr. Stebbins' musical career began with his removal to Chicago in 1869. From 1870 to 1874 he was director of music in the First Baptist Church, and from that time (1874) till his call to direct the music in Tremont Temple, Boston, January, 1876, was similarly employed by the Clarendon Street Baptist Church of that city.

Besides his regular duties in the Temple, he had occasion to conduct the singing for Sunday school and other religious conventions, special meetings, etc. At this time his voice was in considerable use for solo work, particularly as the songs Mr. Sankey had made famous across the sea, were in constant demand. In this work Mr. Stebbins met Major D. W. Whittle, who invited him to go out to Northfield and spend Sunday with Mr. Moody. Before the visit came to an end Mr. Moody broached the subject to Mr. Stebbins of entering evangelistic work with him and Mr. Sankey, and after prayerful consideration Mr. Stebbins decided to retire from the pursuit of his profession and enter the evangelistic work.

Mr. Stebbins says in his "Reminiscences":

> "Thus began my association with Moody and Sankey, men upon whose ministry God had set His seal in a remarkable way, and which was destined to last throughout their lives."

The evangelistic work, including the editing of Gospel and church hymn books and writing music for the same, to which he now gave all his time and thought, continued for a quarter of a century, carried on in America and England.

Dwight Lyman Moody died December 22, 1899, at Northfield, Massachusetts.

Ira David Sankey died at his home in Brooklyn, New York, August, 1909.

George Coles Stebbins now lives in Brooklyn, New York. "He alone remains of that great group of evangelists headed by Moody."

## (32) "Softly Now the Light of Day"

The hymn was written (1826) by the Rev. George Washington Doane, D.D., LL.D., born May 27, 1799, at Trenton, New Jersey; graduated from Union College, Schenectady, New York, in 1818. He entered the ministry of the Protestant Episcopal Church in 1821, and was at once appointed assistant in Trinity Church, New York. In 1824 he was called to Hartford as Professor of *belles-lettres* in Trinity College. Later he was elected Assistant Minister and in 1828 Rector of Trinity Church, Boston. He was elevated to the dignity of the Episcopate, November 31, 1832, and made Bishop of New Jersey. He took up his work with vigor and enthusiasm, with the result that in 1837 he established St. Mary's Hall at Burlington, New Jersey, a school for girls, and in 1846, Burlington College.

Through the influence of Dr. Doane, Keble's book of poems, "The Christian Year," published (1827) in London, met with an enthusiastic reception by the religious people in America. Dr. Doane's "Songs by the Way" published in 1824 when he was only twenty-four years old, added much to his reputation as a writer.

Bishop Doane died April 27, 1859, at Burlington, New Jersey.

One of the happy memories of my college days (1865-1868) at old "Western Reserve," Hudson, Ohio, centers about the choir of St. Mark's Episcopal Church in the village, of which I was a member. I shall always have delightful remembrances of the meetings of the choir for practice and the Sunday services at the church. Here I sang for the first time George Washington Doane's "Softly Now the Light of Day," to the tune, "Seymour," and heard my old college friend, Professor Thomas Day Seymour, a member of the choir, tell the story of the tune:

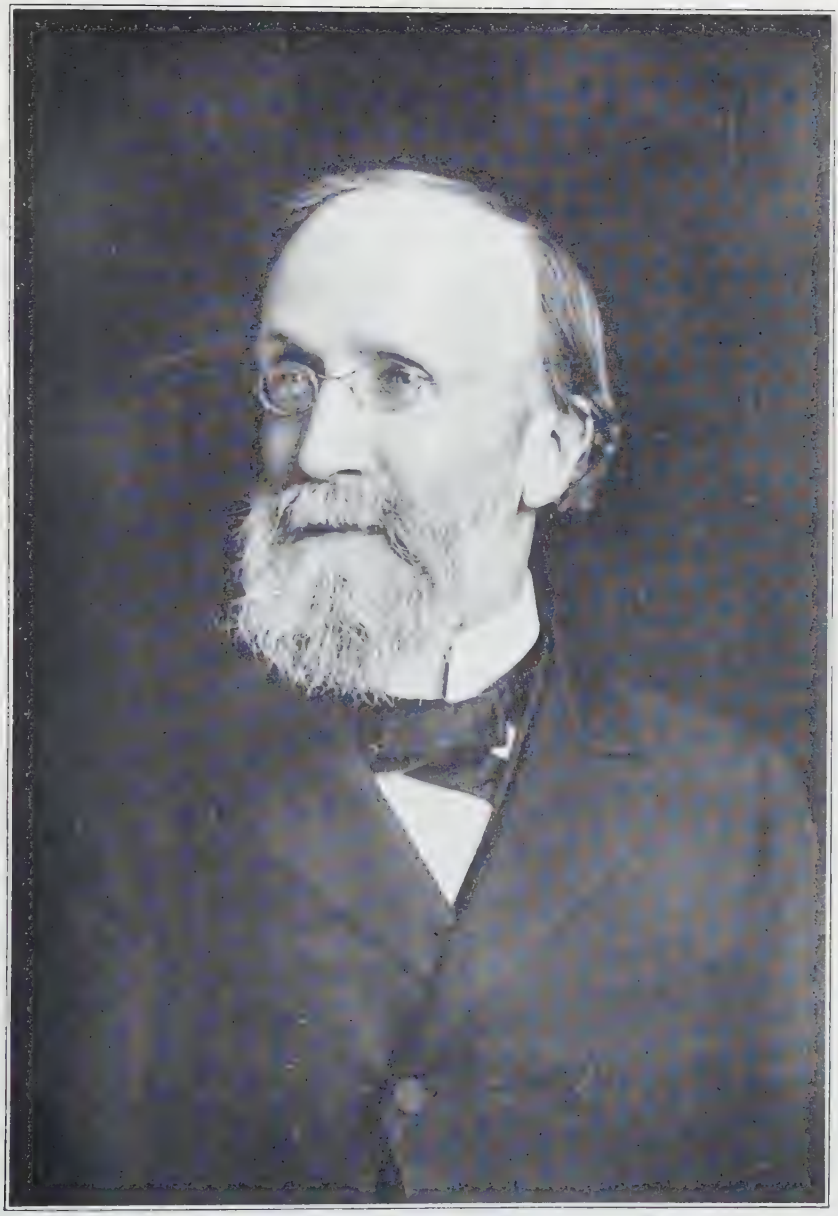
> "It was arranged by Henry Wellington Greatorex, organist of Center Church in Hartford, Connecticut; an adaptation of 'Agathe's' Air in Weber's opera, 'Der Freischütz.' The tune was a great favorite with the choir, especially with an uncle of mine, who had an extraordinary bass voice. In his honor, Greatorex named the tune 'Seymour.'"

Henry Wellington Greatorex, "for whose services," says Dr. Walker, in his "History of Center Church," "the organ silently waited for weeks," came to Hartford in 1838 from London, England.

He was born in 1813 at Burton-on-Trent, England (according to other writers in London), of a musical family. His father, Thomas Greatorex, was a highly educated and prominent musician, at one time organist of the Cathedral of Carlisle, and for twenty-seven years conductor of the so-called Ancient Concerts in London, after which he was appointed to succeed Dr. Cook as organist and Master of the boys at Westminster Abbey.

While with the Center Church in Hartford, Henry W. Greatorex wrote a number of anthems, services, hymn-tunes and responses which made a valuable addition to the choir libraries of that period and were especially interesting to quartet choirs. His "Gloria Patri" in F has been used every Sunday in our church in Chicago (the First Presbyterian) for many years.

After leaving Hartford, Greatorex came to New York in 1846 as organist of Calvary Episcopal Church, and here his "Collection of Music" was prepared for publication, consisting of the anthems, services and hymn-tunes he had composed at Hartford. The collection was brought out in 1851 by Ditson & Co. in Boston. From New York Greatorex removed in 1853 to Charleston,



South Carolina, holding various positions as church organist, until his death.

The "History of The First Presbyterian Church, Chicago," which I brought out in 1913, includes further data about Greatorex and his work. Professor Seymour, now of Yale College, replied to my letter asking about him:

"New Haven, October 22, 1898.

"Greatorex's portrait represents him as a handsome, large-faced Englishman, with bushy black beard, a man of thirty-five or forty."

While reading Fowler's "Life of Dr. John B. Dykes" (London, 1897), whose hymn-tunes are now used in every part of the Christian world, I noticed the name of the Reverend Edward Greatorex appearing several times throughout the book. It occurred to me that possibly he might in some way be related to Henry W. Greatorex. In response to my inquiry, I received this letter:

"Croxdale Rectory, Durham, England,

"March 14, 1899.

"Henry Wellington Greatorex was my brother and left England when I was a boy. I cannot verify the date, but think it was about 1838-1840. He had been organist of St. Marylebone Church in London, and after he left England we heard very little of him until his death. He was twice married and left several children. His second wife was an accomplished artist. I know nothing of them and suppose they are either in the old continent or in America. He was born in 1813, the fifth son; I am the seventh.

"My father was born in 1758, when George II and Handel were living. He knew Prince Charlie ('The Young Pretender') in Rome and gave rise to the royal pun of the 'Prince Regent': 'My father is Rex, but you are a Greater Rex' (Greatorex). My father was conductor of the Ancient Concerts, and it was on the occasion of his having to leave the dinner table of the Prince and take his place in the orchestra before the King's arrival, that the pun was made. He was F.R.S. and F.L.S. (Fellow of the Royal Society and of the Linnæan Society). He died at Hampton, July 18, 1821, aged seventy-three.

"I am a minor Canon of Durham, and was an intimate friend of Dr. Dykes, and now an old man of seventy-six. I am sorry I cannot give more details as to my brother's life, but he seemed to have disappeared from his family when he went to the States. I am, yours faithfully,

"Edward Greatorex."

I wrote to Charleston for further information regarding the death of Greatorex and received two replies; Mr. Thomas P. O'Neale said:

> "Your favor of July 1, 1899, was duly received. I regret that my memory refuses to be refreshed about Prof. Greatorex. I did not know him intimately, but have heard him play at St. Philip's. He died of yellow fever, September 10, 1858, as you have it. He was buried in St. Philip's Cemetery, directly opposite the church."

Henry Siegling, under date of June 28, 1899, wrote: "Greatorex was organist of St. Philip's Church, the Jewish Synagogue and the Catholic Cathedral; died of yellow fever."

Frank J. Metcalf gives this note regarding the death of Greatorex, taken from the "Charleston (S. C.) Courier" of September 18, 1858:

> "Died: Henry Wellington Greatorex, on the morning of September 10, 1858, of yellow fever. He was born December 24, 1813, in London; came to America in 1836 and removed to Charleston in 1853."(1)

Greatorex in his time was one of the best writers of church music in America. He came to this country one year before Dudley Buck was born (1839). Greatorex's anthems do not possess the wealth of detail and color which characterize the works of Buck and his followers; but his hymn-tunes and chants will always find a place in the worship of the sanctuary.

## (46) "O Day of Rest and Gladness"

Bishop Christopher Wordsworth, author of the hymn, held pronounced views on hymnology. Dr. Benson in his "Studies of Familiar Hymns" says:

> "Bishop Wordsworth thought our modern hymns were altogether too egotistical. They make too much of ourselves and our personal feelings and not enough of God and His glory. He would drop the pronouns 'I' and 'mine' from our hymns."

The Bishop accordingly published (1862) a collection of his own, "The Holy Year," containing one hundred and twenty-seven original hymns for "Sundays, Holy Days and Other Occasions Throughout the Year." The Bishop was a nephew of the poet Wordsworth and

(1) From the "American Writers and Compilers of Sacred Music," by Frank J. Metcalf. Copyright by Frank J. Metcalf, 1925; used by permission of the Abingdon Press.

naturally had "a vein of poetry in him." Many of the hymns have found their way into the English and American hymnals, including "O Day of Rest and Gladness," which appeared as No. 1 in "The Holy Year," under the head of "Sunday" and "was a real inspiration." Dr. Charles S. Robinson found the hymn upon the cover of a religious tract in London, and on his return to America introduced it in the "Songs for the Sanctuary" (1865), of which he was the editor.

Ten of the hymns in "The Holy Year" appear in the "Presbyterian Hymnal" (1920), with the pronouns "I," "me" and "mine" carefully excluded.

The Rev. Christopher Wordsworth, D. D., was born October 30, 1807, at Lambeth, the third son of Christopher Wordsworth, Master of Trinity College, Cambridge; John the scholar, and Charles, Bishop of St. Andrew's, were his brothers. Dr. Benson further says:

> "The Duke of Wellington said in 1827 of Dr. Wordsworth, the Master of Trinity College, 'I consider him to be the happiest man in the kingdom'; and being asked why, the Duke answered, 'because each of his three sons has this year got a university prize.' "

In 1820 Christopher entered Winchester, where he was successful not only in scholarship but in athletics, gaining so many prizes that he was known as "the great Christopher."

From Winchester he went to Trinity College, Cambridge, graduating in 1835 with a high record for scholarship. After taking Holy Orders, he made a tour of Greece (1832-1833) and later published various works on its topography and archæology, the most famous being "Greece Pictorial and Descriptive" (1839). He was appointed Canon of Westminster in 1844 by Sir Robert Peel, and in 1865 Archdeacon; Disraeli made him Bishop of Lincoln in 1869, and here his death occurred March 20, 1885.

Bishop Wordsworth was a man of fine character with high ideals of ecclesiastical duties. As a scholar he was best known by the "Memoirs" (1851) of his uncle William Wordsworth; the "Commentary on the Whole Bible" (1856-1860); book of hymns, "The Holy Year" (1862), and "Miscellanies, Literary and Religious" (1879).

The tune "Mendebras" which should always be used for "O Day of Rest and Gladness," was arranged (1839) by Lowell Mason from a German melody.

Bishop Wordsworth died March 21, 1885.

## (61) "Come, Thou Almighty King"

This great hymn, sung by Christians the world over, wherever the English tongue is spoken, has been for a century and a half a tower of strength for our religious faith; and yet, sad to relate, after all these years, we do not know who wrote this hymn, "one of the brightest," says Dr. Robinson, "in our language." It was probably written during the Wesley period; but it is not included in the John Wesley "Collection," 1759. In many of our hymnals the author is said to be Charles Wesley, *e. g.,* the "Laudes Domini" and "In Excelsis," for the following reason, according to Dr. Robinson:

> "It was found printed on a little leaflet somewhere in 1757; and there are alongside of it two others which are surely the composition of Charles Wesley; hence, by most compilers it is ascribed to that author."

But on the other hand, Charles Wesley never claimed to be the author, nor has anyone else made the claim.

We can do no better, therefore, than to accept the judgment of the compilers of the "Presbyterian Hymnal," who add the word "Anonymous" after the hymn.

The tune "Trinity," which belongs to the hymn, as it has never been associated with any other, was composed (1769) by Felice de Giardini (born April 12, 1716, at Turin), an eminent violinist, noted for his work in concerts and festivals and as conductor of Italian Opera in London. Under what circumstances was the tune written? He was never interested in church music. What, then, was the occasion for his writing this immortal melody, which after one hundred and fifty years, has lost none of its vigor and spirit? Giardini composed very little choral music. He produced several operas in London and an oratorio, "Ruth," but with little success. His important compositions were for the chamber: violin solos, concertos, sonatas and string quartets. What incentive did he have for writing a hymn-tune? Was it written at the request of the "Unknown Poet," who wrote the verses, or

for the compilers of the "Lock Hospital Collection of Psalm and Hymn Tunes," in which the tune "Trinity" appeared (1769) for the first time? The books are silent on the subject.

One fact remains assured: Giardini's tune and the verses by the "Unknown Poet" have given us one of the great hymns of our church. Bear in mind also, that Giardini was a genius, and "a genius," as my beloved master once told me, "is one who can work at all times and under any circumstances."

The tune has had various names: it was called "Trinity" in the "Lock Hospital Collection"; in other books it was called "England." The hymn does not appear in "Hymns Ancient and Modern," of the English Church, though the tune is used with other words. After the death of Giardini (1796), the tune was called "Moscow." In the "Laudes Domini" and "In Excelsis," it is called "Italian Hymn." In the "Presbyterian Hymnal" it bears the early name, "Trinity," which is especially appropriate, since the hymn itself is one of the most striking hymns of the Trinity in all hymnody.

## (74) "Saviour, Again to Thy Dear Name We Raise"

The Rev. John Ellerton, author of the hymn, was born December 16, 1826, in London; educated at Trinity College, Cambridge, graduating in 1849. He took Holy Orders in 1850, and in 1872 was appointed Rector of Hinstock, Shropshire. In 1883 he became Rector of Barnes, Surrey. The hymn was written for the Festival (1866) of the "Nantwich Choral Festival Association," and appeared for the first time in the "Choral Festival Book" of that year; later, in "Hymns Ancient and Modern."

Ellerton's collection of "Hymns for Schools and Bible Classes" (1859) contained choice selections. His "Notes and Illustrations of Church Hymns" appeared in 1881 and have been very interesting and helpful to hymn-writers. The Rev. John Ellerton was appointed in 1892 Canon of St. Alban's; died June 15, 1893.

The tune "Ellers" was composed by Dr. Edward J. Hopkins, the well known organist and composer. He was born June 30, 1818, at Westminster, London, and in

1826, when only eight years old, entered the choir of the Chapel Royal, St. James. In 1833 he became a pupil of T. F. Walmsley, and then entered on his work as an organist, filling the position in several London churches. In 1843, he was appointed organist in the Temple Church, and under his care, the musical services in the church acquired a great reputation.

On completing (1893) fifty years of service, he received a handsome testimonial from the two "Honorable Societies in the Temple." In 1882 he received the degree of Doctor of Music from the Archbishop of Canterbury.

Dr. Hopkins composed much music for the church, anthems, services, responses and hymn tunes. The tune "Ellers" was composed when Ellerton's hymn was sung (1866) at the Festival of the Nantwich Choral Festival Association. The tune has other names in our hymnals; it is called "Ellerton" in the "Laudes Domini"; "Irene" in "The Evangelical Hymnal," and in "The Hymnal" (Century Co. 1889), "In Excelsis," and "The Westminster Abbey Hymn Book," the tune is called "Benediction."

Dr. Edward J. Hopkins died February 4, 1901, in London.

### (82) "Holy, Holy, Holy, Lord God Almighty"

Reginald Heber, author of the hymn, was born April 21, 1783, in Malpas, Cheshire, England, "the son of the Rev. Reginald Heber," a man of wealth and learning, corector of Malpas with Dr. Townson. "His elder brother, Richard Heber," says Dr. Duffield in his "English Hymns," "was a great book-collector who accumulated one hundred and fifty thousand volumes. Thus, the young Reginald had every opportunity that education could afford," and so earned renown in several ways. He was a poet with rare gifts; one of the greatest of hymn-writers; a Bishop of the Church of England, and a traveler whose "Journey Through India" (1828) showed he possessed unusual powers of observation.

Heber entered Oxford in November, 1800, where he was a distinguished student, gaining the Chancellor's prize for the best Latin poem. In November, 1804, he was elected a Fellow of All Souls College, and on finish-

ing his University course, made a long tour of Europe. He took Holy Orders in 1807, and in 1809 married Amelia, daughter of Dr. Shipley, Dean of St. Asaph. In 1822, Heber was appointed preacher at Lincoln's Inn, London; in January, 1823, he was made Bishop of Calcutta, and before sailing for India, the University of Oxford conferred on him the degree of D.D. In India, he labored earnestly and seriously for the spread of the Gospel in the East, and in addition to the work of his own diocese, gave much time and thought to consecrating churches, founding schools, and discharging many other Christian duties. Bishop Heber's work was intense, earnest and sincere; but the trying climate of India told severely on his health. He died suddenly at Trichinopoly, April 3, 1826, the result of an apoplectic fit. The statue of Reginald Heber in Calcutta is one of the objects of interest in that city, where his name is still spoken reverently, though his service was so brief. He was a man of deep piety, profound learning and rare literary taste. Dr. Benson in his "Studies of Familiar Hymns," says:

> "Thackeray speaks of 'the good divine, Reginald Heber, one of the best of English gentlemen, the charming poet, the happy possessor of all sorts of gifts and accomplishments.' Sir Walter Scott wrote of Heber: 'I spent some merry days with him at Oxford, when he was writing his prize poem.' "

The tune "Nicea," composed by Dr. John Bacchus Dykes, "has given the hymn, 'Holy, Holy, Holy, Lord God Almighty,' a matchless glory all over the world." The name of the tune is that of the city in Asia Minor in which the first Christian Ecumenical Council held its assemblies, A. D. 325.

Dr. McAfee adds this note:

> "The great issue before this first Ecumenical Council at Nicea was the doctrine of the Trinity. Dr. Dykes gave the tune this name because of the explicit use of the doctrine in Heber's hymn. It was this Council that faced the discussion regarding the Deity of our Lord which is the real issue in the whole matter of the Trinity. Of course, it was here that the Nicene creed was formed; now so widely used in Anglican churches."

Much of the data for the following sketch of the life and work of Dr. Dykes has been gathered from his "Life and Letters" by the Rev. J. T. Fowler (John Murray, London, 1897). The interesting features of Fowler's book are the extracts from Dykes' diaries showing charm-

ing pictures of his family life and his systematic methods in the composition of his hymn-tunes.

John Bacchus Dykes, born March 10, 1823, at Kingston-upon-Hull, entered St. Catherine's Hall, Cambridge, in 1843, graduating in 1847, and on taking Holy Orders, was appointed Curate at Malton, Yorkshire. During his university course, he pursued his musical studies under Professor Walmsley, and was made conductor of the University Musical Society. In 1849 he became Precentor of Durham Cathedral.

On St. James' Day, July 25, 1850, he was married to Susan Kingston in St. Michael's Church, Malton, and after their wedding tour, brought his bride to their charming home, Hollingside Cottage, near Durham. "This home," says Fowler, "gave the name of the hymn-tune 'Hollingside,' for the first edition of 'Hymns Ancient and Modern,' to the words, 'Jesus, Lover of My Soul.'" The marriage was a happy one, blessed with a family of lovely children. One son, John Arthur St. Oswald Dykes, is well known as a composer and pianist.

In 1861, the University of Durham conferred on Dr. Dykes the degree of Doctor of Music, and in 1862 the Dean and Chapter appointed him Vicar of St. Oswald, Durham.

Soon after Dr. Dykes' appointment at St. Oswald, a disagreement arose between him and the Bishop of the diocese, which proved to be a bitter contest and continued until Dr. Dykes' death. He was a High-Churchman, holding advanced ideas regarding the service of the sanctuary, with which his Bishop was not at all in accord. The Bishop was a Low-Churchman who disapproved of Dr. Dykes' services at St. Oswald's, regarding them as ritualistic and as an inroad of Popery. Dr. Dykes was successful in his work, and in consequence of the growing needs of St. Oswald, he required assistance and applied (1873) to the Bishop for a Curate. The Bishop was willing to license the Curate on these conditions: that the Incumbent and Curate would give a written pledge that:

1st. "The latter shall never wear a colored stole";

2nd. "Never have anything to do with incense";

3rd. "Shall never stand with his back to the congregation except when ordering the Bread."

Dr. Dykes considered this action of the Bishop as illegal, and in this he was sustained by the judgment of many friends. He carried the case to the Court of the Queen's Bench in London, but was defeated; the court holding (January 19, 1874) that the Bishop had sole jurisdiction in such matters.

"Dr. Dykes," says his biographer, "never recovered from the shock. It is not too much to say that it killed him." His death occurred January 22, 1876, at St. Leonard's-on-Sea.

John Bacchus Dykes lived in an environment of ceaseless activity. He was an untiring worker, developing melodies which came to his mind, unsought, when on the street, in company, in the pulpit or on the railway train. He composed a "Service in F," several anthems and part songs; but he is best known by his hymn-tunes, which are today sung throughout the whole Christian world. His tunes first appeared in "Hymns Ancient and Modern," and are now found in every English and American Hymnal.

## (93) "The Spacious Firmament on High"

Joseph Addison, English essayist, poet and man of letters, author of the hymn, was born May 1, 1672, at Milston, Wiltshire, England, the son of Lancelot Addison, Dean of Lichfield.

Young Addison went to Oxford at the age of fifteen, taking his Master's Degree in 1693, and later a Fellowship which he held until 1711.

He began his literary work early in life with a poem which appeared in the third volume of Dryden's "Miscellanies," and was followed by a translation of the fourth "Georgic," bringing him an introduction to three noted men in the literary world of London, in that day: Tonson the bookseller, Lord Somers and Charles Montagu. In compliment to those men, Addison published in 1694 "An Account of the Greatest English Poet"; in 1695, "An Address to King William," after Namur; and in 1697 a Latin poem, "Pax Gulielmi," on the peace of Ryswick, with the result that he obtained a pension of three hundred pounds a year. This enabled him to spend a year or more on the Continent in travel and study.

On his return to England he obtained some important appointments. He was made one of the "Commissioners of Appeals." In 1706 he became one of the Under-secretaries of State; in 1708, Secretary to the Lord-Lieutenant of Ireland, and in 1717, Chief Secretary of State for Ireland.

Among the important literary works of Joseph Addison may be noted a poem, "The Campaign" (December, 1704), extolling Marlborough's victory at Blenheim, which was received with extraordinary applause.

While in France he wrote a tragedy, "Cato," which was brought out April 13, 1713, in London, with dazzling success, running thirty-five nights.

Addison was best known, however, by his essays on literary and political subjects, and humorous sketches of human character and social eccentricities, which appeared in the "Tattler," started by Richard Steele in 1709; the "Spectator," founded by Steele in 1711; the "Guardian" (1713), and the "Freeholder," started in 1715 by Addison himself. None of Addison's contributions to these journals has created more interest or brought him greater fame, than the five hymns he wrote for the "Spectator." Dr. Julian gives a list of the hymns with the dates when they appeared in the "Spectator":

"No. 1: 'The Lord My Pasture Shall Prepare,'
Saturday, July 26, 1712; No. 441.
"No. 2: 'When All Thy Mercies, O My God,'
Saturday, August 9, 1712; No. 453.
"No. 3: 'The Spacious Firmament on High,'
Saturday, August 23, 1712; No. 485.
"No. 4: 'How are Thy Servants Blest, O Lord,'
Saturday, September 20, 1712; No. 489.

"This has been called in later years the 'Travelers' Hymn.' It was written by Addison after his return from a trip abroad when he encountered a severe storm at sea. The captain gave up the ship as lost, but 'the poet was calm, and comforted himself with the thoughts he afterwards put in verse.'(1)

"No. 5: 'When Rising from the Bed of Death,'
Saturday, October 18, 1712; No. 513.

"The hymn was appended to a letter purporting to have been written by 'an excellent man in Holy Orders whom I have men-

(1)From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

tioned more than once as a member of that society who assist me in my speculations.'"(1)

Lord Macaulay paid this tribute to Joseph Addison:

"The piety of Addison was in truth of a singularly cheerful kind. The feeling which predominates in all his devotional writings is gratitude, and on that goodness to which he ascribed all the happiness of his life he relied in the hour of death with a love which casteth out fear."

Dr. Julian adds:

"The whole of these hymns have been in common use during most of the past, and during the whole of the present century; they are still found in the front rank in all English speaking countries."

Joseph Addison married in August, 1716, Charlotte, Countess Dowager of Warwick. They then made their home at Holland House, Kensington, where he died July 17, 1719. His body was interred in the Poets' Corner of Westminster Abbey.

The hymn "The Spacious Firmament on High" is sung to the tune "Creation," an arrangement of the chorus "The Heavens Are Telling," from Haydn's oratorio, "The Creation."

## (117) "Our God, Our Help in Ages Past"

The first line was changed by Charles Wesley to read, "O God, Our Help in Ages Past," and reads much better, but the line must stand as Isaac Watts wrote it.

Southampton will always interest American people, as it has interested me in several visits I have made to this historic city, the port from which our Pilgrim Fathers embarked (1620) to find homes where they could worship God according to their own beliefs. I recall the great docks, the Church of St. Michael and Queen's Park, containing the statue of Dr. Isaac Watts, erected in 1861.

Some fifty years after the sailing of the "Mayflower" with the Pilgrims, Southampton was the birthplace, July 17, 1674, of another "dissenter," Isaac Watts, whose parents experienced the terrors of "that stormy period of nonconformity" when religious men and women, who did not "conform" to the usages of the Established Church, were put in jail.

(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter and Wilbur F. Tillett. Copyright, 1911; used by permission of the Methodist Book Concern.

His mother was the daughter of a Huguenot refugee, who came to England during the early part of the reign of Queen Elizabeth. His father was a deacon in the Congregational Church in Southampton, whose minister had been ejected in 1662.

> "In 1674," says Dr. Robinson, "preacher and deacon together seem to have been put in confinement at the same time. It is said that Isaac Watts' mother, with the babe in her arms, sat more than once in her distress on the stones at the gate of the prison."

When William of Orange, afterwards William III, came over in 1688 from Holland, he revolutionized England, putting an end to religious tyranny and restoring civil and religious liberty to the people. In 1689 William and his wife, Mary, daughter of James II, were proclaimed King and Queen of England; better times now followed for the Non-conformists.

Isaac's education was acquired in a school at Stoke Newington, London, kept by the Rev. Thomas Rowe, where he continued with his studies until 1694.

There was one unhappy period in the life of Isaac Watts, which Dr. Duffield mentions in his "English Hymns."

> "It has escaped general notice that the wife of this gentleman (the Rev. Thomas Rowe) was Mrs. Elizabeth Rowe—the Elizabeth Singer who jilted our poet. In 1700, when she was twenty-six, Miss Singer had married Mr. Rowe. She died at Frome, February 20, 1737, and Dr. Watts published in 1739 her 'Devout Exercises of the Heart.'"

Dr. Robinson mentions the cause of this cruel disappointment to Watts:

> "She was the only woman he ever loved. He was small in figure and insignificant in person; the woman said 'she loved the jewel, but could not admire the casket that contained it.'"

Watts was a poet from childhood. "He wrote rhymes," says Dr. Breed, "when he was only seven years old." We have noted how his earliest hymns were written through his dislike of the verses sung in the meeting-house in Southampton. When school days were over at Stoke Newington, Watts returned to his father's house in Southampton to prepare for the ministry. He preached his first sermon at the age of twenty-four, July 17, 1698, at the Independent Church in Mark Lane, London. He was at once chosen as the assistant and in 1699 was or-

dained successor of Dr. Chauncy, Minister of the Church. He had no sooner commenced his ministerial work than he was interrupted by physical infirmity which laid him aside at intervals, and in 1703 he was disabled for four years, so that he required an assistant of his own. On recovering his health he began his life work as a hymnologist, which has made his name and memory dear to the whole Christian world from that day to this, as the "Father of English Hymnody." In 1707 he published his first book of "Hymns"; this was the forerunner of more than six hundred hymns published during his lifetime.

In 1712 he was again prostrated by a severe attack of fever and neuralgia, and then the forlorn bachelor was invited by Sir Thomas and Lady Abney to their palatial home, Theobalds, near London. "He wrote afterwards to Lady Huntingdon," says Dr. Duffield:

> "This day thirty years I came hither to the home of my good friend, Sir Thomas Abney, intending to spend but one single week under his friendly roof, and I have extended my visit to the length of exactly thirty years."

He continued his church duties, preaching when he was able, and writing his monumental work, "The Versification of the Psalms," which was published in 1719. After the death of Sir Thomas, Lady Abney watched over Dr. Watts "with unremitting care until he died after a long illness," November 25, 1748.

I am indebted to my friend in London, Edwin Henry Keen, for a copy of the inscription on the statue of Isaac Watts in Queen's Park, Southampton, which he secured through the good offices of a Baptist minister friend of that city. The inscription reads:

"Erected by Voluntary Contributions
Inaugurated by
THE EARL OF SHAFTESBURY
17 July, 1861

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A. D. 1861

"An Example of the Talents of a Large and Liberal Mind, wholly Devoted to the formation of Piety, Virtue, & Literature. A name honored by his sacred Hymns, wherever the English Language extends. Especially the friend of children & youth for whose

best welfare he labored well & wisely, without thought of fame or gain.

From all that dwell below the skies,
Let the Creator's praise arise
Let the Redeemer's name be sung,
Through every land, by every tongue.

Watts."

Fifty-two of Isaac Watts' hymns are found in our "Hymnal," loved by choir and congregation, and should be studied by all young Christians.

The tune "St. Anne," with which Dr. Watts' hymn is always associated, was written by William Croft, Mus. Doc., in 1708, when he was organist of St. Anne's, Soho, London. He was born in 1678 at Nether-Ettington, Warwickshire, and was one of the children of the Chapel Royal under Dr. John Blow. On the death of Dr. Blow in 1708, Croft was appointed his successor as organist of Westminster Abbey and Master of the Children of the Chapel Royal. On July 9, 1713, he took the degree of Doctor of Music at Oxford, his exercises being two odes, one in English and one in Latin, on "The Peace of Utrecht." His important work was published in 1724, consisting of "Thirty Anthems and a Burial Service" in two volumes. Dr. Croft died August 14, 1727, at Bath, and was buried in Westminster Abbey.

Much has been written about the first phrase of the tune "St. Anne," which was used by Palestrina in a motet published in 1569, and is found in a French *Chanson* of the sixteenth century. The famous fugue of John Sebastian Bach is called "St. Anne" in England only, for the reason that the first two bars of the fugue are identical with the first two bars of Croft's tune; here the resemblance ends.

With due regard to these conflicting authorities, Sir George Grove in his "Dictionary of Music," says of Croft:

> "The tunes 'St. Anne' and 'St. Matthew's,' attributed to him, and a single chant in B minor will long live in the Anglican Church, even after his fine anthems have become obsolete."

## (122) "A Mighty Fortress"

This is the "Ein feste Burg," the great war-song of Germany for four hundred years, words and music by Martin Luther. They go together, as do the words and

tune of every great hymn, *e. g.,* "Adeste Fideles," "The Marseillaise," "God Save the King" and "The Star Spangled Banner."

Writers differ as to the date of the hymn. Some say Luther wrote it in 1521 while on his way to the Diet of Worms. Others that it was written by Luther while in confinement in Wartburg Castle. The hymn belongs to a later date. It was not included in his collection of hymns published in 1524. According to modern research, the hymn was written in October, 1527, at the approach of the plague. The tune was generally believed to be the composition of Luther himself, but later research shows it was developed by the great Reformer from an old Gregorian melody, in which he had the assistance of his collaborators Senffl and Walther. "Ein feste Burg" was the battle-hymn of Gustavus Adolphus on the eve of the conflict at Leipzig in 1613. He caused the whole army to lift the mighty chorale just before the battle. It had a part in countless celebrations commemorating men and events of the Reformation. The hymn was published with Luther's music in Klug's "Gesangbuch" in 1529.

The form of the tune now in use is that of John Sebastian Bach in the "Reformation Cantata." It was used by Mendelssohn in the "Finale" of his "Reformation Cantata," by Wagner in his "Kaiser-marsch" and by Meyerbeer in "The Huguenots."

The story of Martin Luther, the foremost figure in the Reformation, constitutes an important chapter in the chronicles of that period, and should be read by all lovers of church history. He was born November 10, 1483, at Eisleben in Saxony; entered the University at Erfurt in 1501, and on his graduation was honored with the degree of Doctor of Philosophy. He was ordained in 1507 as a priest in the Augustinian Monastery at Erfurt.

The next year he was called to the chair of philosophy in the University of Wittenberg, and in 1512 was honored with the degree of Doctor of Theology.

During these years Luther had many misgivings as to the real faith and worth of the Catholic Church. He went to Rome to see for himself, and there the corruption

and scandal he saw among the clergy startled him more seriously.

On his return to Wittenberg the public sale of indulgences by John Tetzel, as authorized by Pope Leo X, was then in progress. The soul of Martin Luther revolted against this venal wickedness. On October 31, 1517, he posted his ninety-five "Theses against the Merit of Indulgences" on the door of the church in Wittenberg. That act was the beginning of the great Reformation. The Pope at Rome issued a bull of excommunication against Luther. The Reformer had expected this and accordingly posted a notice inviting the Wittenberg students to witness the burning of the bull; this was December 10, 1520.

Thus a fire was lighted which illuminated the whole world.

In 1522 Luther translated the New Testament and thus gave the Gospel to the common people of Germany. He issued also an enormous quantity of tracts. For this he was pursued, denounced and condemned. He was secreted by his friends in the Castle of Wartburg, where he did some of his best work. Much of his life was spent in protesting against the iniquities of the Church of Rome. In this we find the beginnings of the Protestant Church.

Luther returned to his old home in Eisleben and preached his last sermon February 14, 1546: "This and much more is to be said about the Gospel: but I am too weak and we will close here." A few days later, February 18, the great Reformer passed away.

> "Of course," says Dr. Cleland B. McAfee, "Martin Luther's hymn goes back to Psalm XLVI, of which it is a rough and enlarged transcription, Christianized, but the Psalm is generally called 'Luther's Psalm' on account of this hymn. In hours of discouragement he used to say to Melancthon, 'Come, Philip, let us sing our Psalm again and get us new courage.' "

Martin Luther was laid to rest in the Castle Church in Wittenberg, on whose doors he had nailed the "Theses" which had kindled the great conflagration. The opening line of his hymn "A Mighty Fortress" was inscribed on his monument at Wittenberg.

There are two translations of Luther's hymn known to the religious world; that of Thomas Carlyle (1849), "A

Safe Stronghold Our God Is Still," is in use by the churches in England.

The version in use with American churches is that of the Rev. Frederick Henry Hedge, D.D., and really contests the palm of popularity with that of Thomas Carlyle. Hedge was born December 12, 1805, at Cambridge, Massachusetts. While a child he accompanied George Bancroft on a foreign tour and studied at schools in Germany and Saxony, before returning to America. He graduated at Harvard in 1825 and three years later entered the ministry of the Unitarian Church. After preaching six years in a church in West Cambridge, he was called to the pastorate of a Unitarian Church at Bangor, Maine. In 1850 he removed to Providence, Rhode Island, and in 1856 was called to a pastorate in Brookline, Massachusetts. In 1857 he began the important work of his life as Professor of Ecclesiastical History in the Divinity School at Cambridge. Here he passed many happy years in teaching, editing and writing books until the end came, August 12, 1890.

Dr. Hedge made the translation of Martin Luther's hymn in 1853.

### (136) "While Thee I Seek, Protecting Power"

Among the English Colony in Paris, in the early years of the French Revolution, there was a young English woman, Miss Helen Maria Williams, the author of the hymn and a poet of rare ability. She was born November 30, 1762, in London of a Christian family; her father, Charles Williams, an officer in the British Army, and her mother, a devout woman, much interested in religious work.

On the death of Mr. Williams, the family removed to Berwick-on-Tweed, in the North of England. Here Miss Williams' education was acquired, chiefly at home, from her mother, who was an amiable, sensible woman. In Berwick, Miss Williams began her poetical work, writing her first poem in 1779, at the age of seventeen, and in 1781 went to London, taking "Edwin and Eltruda," a legendary tale in verse, which was published in 1784.

When and where was the hymn written? Miss Williams kept no journal; there are no memoirs of her life

and work. It is not included in "Hymns Ancient and Modern" of the English Church, nor in the Canadian Hymnals; but it is found in the Episcopal Hymnals of America, and appeared as early as 1846 in the hymn and tune books of the Presbyterian Church in America. But as Dr. Duffield says, "she herself was more remarkable than her poetry."

According to hymn-writers, the hymn was written in a quiet hour before going to Paris and was published in 1786 with her "Poems," in London. But I have always associated the hymn with Miss Williams' early days in Paris after she had witnessed some of the horrors of the Revolution. The first lines of the last verse might suggest such a thought:

> "My lifted eye, without a tear
> The lowering storm shall see."

As I could not find a copy of her "Poems" in any of our public libraries, New York, Boston or Chicago, I wrote to my friend Mr. Keen in London, who found the "Poems" in the British Museum; two volumes, published in 1786. He sent me a copy of "While Thee I Seek, Protecting Power," found on page ninety-seven in Volume I of her "Poems."

This shows clearly that she wrote her famous hymn at her home in England and not in Paris.

She was well known in literary circles in London, and showed every promise for a brilliant career in the future, but the moment the torch of liberty appeared at the Tuileries in Paris she caught the flame, hastened (1788) to the French capital, ostensibly to visit a sister, Cecelia, who had married a Protestant minister, Anathase Coquerel, pastor of a church in Paris; though really "the rights of woman and the cap of liberty alone occupied her mind." She forgot the lessons of her youth, despised the precepts of her religious instructors and forsook the land of her forefathers. On arriving in Paris, she began to write and speak in the interest of the Girondists, a faction of the National Assembly. She had words of praise for Robespierre, Danton, Marat and all that Stygian crew, declaring that the guilt of Louis XVI and Marie Antoinette was perfectly clear and that the French Revolution was destined to break the fetters of mankind. She

was present at the trial of Marie Antoinette, October, 1793, and joined with the crowd in their shouts of approval when the jury brought in their verdict that the Queen was guilty and condemned her to death. Later she openly associated with Madame Roland and Santerre, the executioner. With the fall of the Girondists she was sent to prison by Robespierre, and narrowly escaped the guillotine, but was released on the death (1794) of the tyrant.

While in the Temple Miss Williams resumed her literary work, translating the "Paul and Virginia" of Bernardin de St. Pierre, which appeared later in several editions.

After her release from the Temple, she wrote her "Letters from France" (1790-1795) which was published in England, America and France, throwing new light on the French Revolution. In 1801 she brought out a story, "The Bellows Mender," based on an old French tale, "Perourou," which was afterwards adapted for the stage by Lord Lytton, as a play, entitled "The Lady of Lyons."

Miss Williams published in 1803 her "Letters Containing a Sketch of Politics in France from May 31, 1793, to July 28, 1794"—"written with a fervor that almost amounted to frenzy."

The closing years of her life were spent in Holland in the home of a nephew in Amsterdam who was pastor of the Reformed Church in that city, where her death occurred December 14, 1827.

The tune "Brattle Street," to which the hymn is sung, bringing to my mind tender recollections of the fireside and the "Village Choir" of my childhood, is an arrangement by Lowell Mason (1812) from an instrumental work by Ignaz Pleyel, born (1757) at Ruppersthal, near Vienna. Pleyel was a favorite pupil of Joseph Haydn, afterwards studied in Rome and in 1781 was Kappelmeister at the Cathedral in Strasburg. In 1791 he went to London to conduct the Professional Concerts. In 1795 he opened a music shop in Paris, which led to his establishing (1807) the pianoforte manufactory of Pleyel, Woolff & Co., a prosperous firm which still bears his name. Ignaz Pleyel died in 1831 on his estate near Paris.

## (146) "When Morning Gilds the Skies"

The Rev. Edward Caswall, author of the hymn, was born July 15, 1814, at Yateley, in Hampshire, England; entered Oxford University in 1832, and graduated in 1836. He took Holy Orders in 1838 and one year later became perpetual Curate of Stratford-Sub-Castle near Salisbury. In 1841 he married Miss Louisa Walker of Taunton, and in 1847 they were received into the Church of Rome by Cardinal Acton.

When his wife died of cholera in 1849, the grief and despondency over her loss determined him to a more entire devotion to Roman Catholicism than before. He became a Roman Catholic priest March 29, 1850, and joined Dr. Newman in the Congregation of the Oratory, in Birmingham, continuing there until his death, January 2, 1878.

The present hymn appeared (1873) in Caswall's "Hymns from Various Sources," and is a translation from a German hymn by Georg Phillipp Harsdörffer in a volume published (1654) in Nuremberg.

The tune "Laudes Domini" was composed by Joseph Barnby, one of the foremost English composers and organists, born August 12, 1838, in York. Barnby began his musical career at an early age; at seven he was a chorister in York Minster; at ten he was teaching, and at twelve was playing the organ. He went to London in 1854 to enter the Royal Academy of Music, and in 1863 he was appointed organist at St. Andrews, Wells Street, continuing until 1871, establishing the reputation of the musical services in the church, and commencing his own reputation as organist and director. In 1871 he became organist at St. Anne's, Soho, and in 1873 introduced the annual performance of the "Bach Passion Music." In 1867 the Novellos established "Mr. Joseph Barnby's Choir," for the performance of the "Oratorio Concerts," reviving many of the old works, Handel's "Jephtha" and Bach's "St. Matthew Passion." In 1872 the "Choir" was amalgamated with that conducted by Gounod, and under the name of the "Royal Albert Hall Choral Society," Wagner's "Parsifal" was produced in concert form, under Barnby's direction, November 10, 1884.

Other notable events in Barnby's life were his appointment in 1875 as precentor of Eton College, and in 1892, principal of the Guildhall School of Music. From 1861 to 1878 he was musical adviser for the firm of Novello, Ewer & Co.

In 1892 Joseph Barnby received the honor of knighthood from Queen Victoria. His works include the oratorio "Rebekah," produced at the Hereford Festival, August 23, 1870; trios for women's voices; part songs (among them the popular "Sweet and Low"); music for the church services, forty-six anthems, including "King All Glorious," and two hundred and forty-six hymn-tunes, most of them known to choirs and congregations throughout the whole Christian world.

The strength of the hymn, "When Morning Gilds the Skies," centers about the line which appears in each verse, "May Jesus Christ Be Praised." The hymn is a favorite with English choirs, as I well remember, having often heard it in London at St. Paul's and Westminster Abbey, the congregation joining heartily with the choir in singing this glorious melody of Barnby's.

The religious fervor of the hymn appealed to a choir boy who was taken to a hospital for an operation. As he was being placed on the operating table the surgeon said the result might be serious and asked the boy if he had anything to say. The little fellow looked up at the doctor and said, "Please, sir, may I sing a verse of Barnby's hymn, 'May Jesus Christ Be Praised'?" This story was told by John G. Bayles, a choirmaster in Kenwood, Illinois, in a paper, "The Choir Room," which appeared a few years ago in "The Churchman."

The tune "Laudes Domini" is assigned to another hymn, No. 352, "O Thou Not Made With Hands." The tune should be reserved for the present hymn, "When Morning Gilds the Skies."

Sir Joseph Barnby died in the midst of his musical activities, January 28, 1896, in London, and was buried in Norwood Cemetery after a special service in St. Paul's Cathedral.

## (157) "All Hail the Power of Jesus' Name"

One of the early supporters of Methodism in England was Salina Hastings, daughter of Washington Shirley, second Earl Ferrers, born August 24, 1707, at Stanton Harold, Leicestershire. At the age of twenty-one, she married Theophilus Hastings, ninth Earl of Huntingdon.

In 1739, Lady Huntingdon joined the First Methodist Society in London, and, in 1746, on the death of her husband, she became interested with Wesley and Whitefield in the great revival. Isaac Watts, Philip Doddridge and A. M. Toplady were among her constant and faithful friends. Lady Huntingdon devoted the rest of her life to the cause of religion, building chapels in different parts of England at a cost of over one hundred thousand pounds, and in securing ministers to officiate in the chapels. Among them were John and Charles Wesley and Edward Perronet, author of the hymn "All Hail the Power of Jesus' Name."

"Edward Perronet," says Dr. Breed, "was a man of distinguished pedigree, of great and varied gifts, and yet his name would have passed into oblivion but for the single splendid hymn of which he was the author."

The family was of French extraction, coming from Switzerland to England. "His father, Vincent Perronet, entered the English Church, and in 1728 became Vicar of Shoreham, Kent. He cordially embraced the methods of the Wesleys, and entered heartily into the evangelical revival, continuing in the work until his death."

His son Edward, born in 1726, followed in his father's footsteps and entered the English Church. Edward Perronet and Charles Wesley became bosom friends, and through the influence of the Wesleys, Lady Huntingdon appointed Edward a preacher in her evangelical work. But he lost her patronage and support when he wrote "The Mitre, a Satirical Poem," with some unfortunate and needless comments on the proposed union of Church and State, which at that time (1756) was before the English people. Lady Huntingdon being still a member of the English Church, these imprudent verses aroused her anger and ended all her relations with Perronet. Later he retired to Canterbury, as minister of a Dissenting congregation, and there, on January 2, 1792, he passed away.

His famous hymn was written in 1779 and published in 1780 in the "Gospel Magazine."

Many years later, at an evangelical service in London, a local Methodist preacher, William Dawson, spoke on the "Offices of Christ." At the conclusion of his sermon he drew the picture of a coronation pageant; prophets, patriarchs, apostles, martyrs, all in a grand procession. At the climax of his address, the preacher broke from his ordinary tone and sang, with startling effect:

"All hail the power of Jesus' name,
Let angels prostrate fall;
Bring forth the royal diadem
And crown Him Lord of all."

We will use Duffield's words to describe the scene that followed: "The effect was overwhelming. The crowd sprang to their feet and sang the hymn with a feeling and power which seemed to swell higher and higher at every verse." Perronet's verses never had a more vigorous interpretation. Dr. McAfee adds this story of Wesley and Perronet:

> "Perronet was a very modest man (as all good preachers naturally are, of course) and Wesley could not get him to preach. But one day Wesley simply announced that the next morning at an early service Perronet would preach; asking him nothing about it. It had to be done. The next morning when the time came to preach Perronet announced that he was about to preach the best sermon that had ever been preached, and read the 'Sermon on the Mount,' without note or comment. It was characteristic of his attitude toward Christ—first in everything."

Two tunes are assigned to the hymn in the "Presbyterian Hymnal"—"Coronation," by Oliver Holden, and "Miles Lane," composed by William Shrubsole (1779) in the organ gallery of Canterbury Cathedral, England. "Coronation," which is much the better of the two tunes in vigor and melody, should be the only one used in our church worship.

Frank J. Metcalf gives some data about Oliver Holden:

> "He was born September 18, 1765, in Shirley, Massachusetts, and lived in that town with his parents till he was twenty-one years of age, and then the family moved to Charleston. Being a carpenter, the rebuilding of that town, which had been burned by the British, promised employment. Here he prospered. He became a large operator in real estate, and when a new Baptist Church was organized, he gave the land on which to erect the building. Later

another organization was effected, popularly called the 'Puritan Church,' of which he became the head and was its preacher all through its existence. Their meetings were held in a one-story wooden church, erected largely by the personal labors of Mr. Holden. He represented Charleston in the Massachusetts House of Representatives for eight annual terms between the years 1818 and 1833."(1)

The tune "Coronation," composed by Oliver Holden, was first published in "The Union Harmony," Boston, 1793. The tune is now found in all American hymn-books and is evidence clearly that it does not require the pen of a great composer or "old master" to compose a stirring hymn-tune. The little organ on which he composed the tune is now in the historical rooms of the Old State House in Boston.

Later in life, Holden became a teacher of psalmody and a publisher of music in Charleston, Massachusetts. Dr. Duffield in his "English Hymns" gives a list of his publications. Among them may be noted:

1792—"The American Harmony."
1793—"The Union Harmony."
1795—"Massachusetts Compiler."
1800—"Music on Death of George Washington."
1802—"Charleston Collection."

Oliver Holden died in 1844 at Charleston, Massachusetts.

## (162) "Crown Him with Many Crowns"

Matthew Bridges, author of the hymn, was born July 14, 1800, in Maldon, Essex, England. He was educated in the Church of England, but in 1848 came under the influence of John Henry Newman, through the Tractarian movement, and became a convert to the Church of Rome. Bridges began to write poetry early in life, and in 1825 brought out his first book of poems. He had published his "Hymns of the Heart" in 1847, a work containing some of his finest lyrics, and followed them into the Roman Catholic Church in 1848. Bridges brought out in 1852 "The Passion of Jesus," in which the present hymn appeared under the title of "The Song of the Seraphs."

(1) From the "American Writers and Compilers of Sacred Music," by Frank J. Metcalf. Copyright by Frank J. Metcalf, 1925; used by permission of the Abingdon Press.

Nutter and Tillett say, "For several years before his death, the Rev. Matthew Bridges resided in the Province of Quebec, Canada, where his death occurred October 6, 1894."(1)

The tune "Diadem ata," a vigorous, stirring melody, was composed in 1868 by Sir George Elvey, noted English composer and organist; born March 27, 1816, at Canterbury. He studied at the Royal Academy of Music, London, under Cipriani Potter and Dr. Crotch, and in 1835 was appointed organist of St. George's Chapel, Windsor. In 1838 he graduated as Bachelor of Music at Oxford and in 1840 received the degree of Doctor of Music. In 1871 the Queen conferred on Elvey the honor of Knighthood. Sir George's important works are the two oratorios, "The Resurrection and Ascension" and "Mount Carmel." He composed a number of anthems; among them may be noted, "The Lord Is King," for the Gloucester Festival of 1853, and "Sing, O Heavens" for the Worcester Festival of 1857.

Sir George Elvey died December 9, 1893, at Windelsham, Surrey, and was buried in St. George's Chapel, Windsor.

## (173) "O Come, All Ye Faithful"

This is an ancient hymn of the Catholic Church, the "Adeste Fideles," dating from the seventeenth century, and was taken from a "Graduale of the Cistercians." (2) The "Graduale" is the volume of ritual music, containing all the plain-song melodies appointed to be sung at the High Mass throughout the year. The earliest work of this kind dates from the fourth century, and was prepared by St. Ambrose, Bishop of Milan. Then followed other editions; in fact, every diocese on the Continent had a book for its own special "use." In 1576 Gregory XII engaged Palestrina to restore to the original purity the whole system of Plain Chant. The latest edition of the "Graduale" (1871) was prepared at Ratisbon in Ger-

(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter and Wilbur F. Tillett. Copyright 1911; used by permission of the Methodist Book Concern.

(2) "The Cistercians," otherwise called Grey or White Monks (from the color of their habit, over which is worn a black scapular or apron). It was as agriculturists, horse and cattle breeders, that the Cistercians exercised their chief influence over the progress of civilization in the later Middle Ages. They were the great farmers of those days.

many by authority of Pope Pius IX, and contains five divisions, representing the different stages of the service.

Dr. Julian says:

> "The 'Graduale' was an anthem sung between the Epistle and Gospel with certain variations in form and use, in Lent and Eastertide. It is called the 'Graduale' because it used to be sung either from one of the altar steps or from one of the lower steps of the ambo into which the deacon descended to read the Gospels. It is usually taken, with its verses, from the Book of Psalms, but occasionally from some other source." (1)

The original of "Adeste Fideles" was in Latin, and is ascribed to Bishop Bonaventura (1221). The modern version as it appears in our "Hymnal" is a translation (1841) by the Rev. Frederick Oakeley, a High Ritualist, born September 5, 1802, in Shrewsbury. Oakeley was graduated from Oxford in 1824, and in 1827 was a Fellow of Balliol College. After taking Holy Orders he was appointed in 1832 a prebendary of Lichfield Cathedral, and in 1839 minister of Margaret Chapel, Margaret Street, in London. In 1845 he withdrew from the Church of England and joined the Church of Rome, becoming a priest and finally a canon in 1852, in the Catholic district of Westminster, London. His death occurred in 1880.

Editors are not in accord regarding the author of the tune. It is called in the "Presbyterian Hymnal," "Adeste Fideles, author unknown, probably eighteenth century"; and in the "Evangelical Hymnal," "Adeste Fideles, author unknown, *circa* 1780." In "Laudes Domini" and "In Excelsis," it is known as the "Portuguese Hymn."

I find this note regarding the tune, "Adeste Fideles," in the "Hymnal and Canticles of the Protestant Episcopal Church" (New York, 1882), edited by the Rev. A. B. Goodrich, D.D., and Walter B. Gilbert, Mus. Doc.:

> "This tune was composed by John Reading for Lincoln Cathedral. In 1785 the Duke of Leeds heard it performed in the Chapel of the Portuguese Embassy, London, and supposing it to be peculiar to the Portuguese service, he introduced it in the concerts of Ancient Music, by which name it is sometimes known. Reading died in 1764 in London."

(1) From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

The tune was not composed by John Reading, nor was it ever officially associated with the Chapel of the Portuguese Embassy in London.

The story of the tune is told by Duffield in the "English Hymns" (1886), Robinson in the "Annotations" (1893) and by Brown and Butterworth in their "Story of the Hymns and Tunes" (1906).

Toward the close of the eighteenth century there was a composer in Spain and Italy who was known everywhere as "Il Portogallo" ("The Portuguese"); his real name being Marcas ("Mark") Portogallo. He was born March 24, 1763, in Lisbon; was accompanist (1782) at the opera in Madrid and Court Conductor (1790) in Lisbon. Portogallo composed forty operas in all. "Il Astuto," produced at Florence in 1790, made him famous. "Il Filosofo Seducente," brought out (1798) in Venice, was selected by Napoleon to open the Theatre Italien in Paris. Other operas were produced in Dresden, Vienna, London and St. Petersburg.

In 1807 when the French invaded the Peninsula, the royal family fled to Brazil. Portogallo remained in Lisbon until the San Carlos Theatre closed in 1810 and then followed the Court to Rio de Janeiro, where he was made general music director, and brought out several new operas. He visited Italy in 1815, but returned to Rio de Janeiro, passing his last years there as an invalid, and there his death occurred February 7, 1830.

Brown and Butterworth say of the "Portuguese Hymn":

> "Since the habit of crediting it to John Reading (1677-1764) has been discontinued, it has been in several hymnals ascribed to Marco Portogallo, a musician born in Lisbon (1763). On the whole, this account of the authorship of the 'Portuguese Hymn' is late and uncertain. Heard (perhaps for the first time) in the Portuguese Chapel, London, it was given the name which still clings to it. If proofs of its Portuguese origin exist, they may yet be found."

Conclusive evidence, however, is right at hand regarding the origin of the "Portuguese Hymn," which though "late," is not "uncertain," and is furnished by Dr. Robinson in his "Annotations":

> "The piece was originally played in the service as an offertory. The American missionary, Dr. Fletcher, who has interested himself

much in fixing the authorship of the hymn, gives the date of Marcas Portugal's death as 1834."

Portogallo brought out a number of Masses, Psalms, Te Deums and other church music. But the work which places him among the immortals is the "Portuguese Hymn," composed in Rio de Janeiro and sung there in church as an offertory. It soon passed to other countries. The earnest student, keen to acquire the exact truth in all historical data, will appreciate the efforts of the editor of "The Hymns You Ought to Know" to get the whole truth regarding the life and work of "Portugal" or "Portogallo," as he is now called. Difficulties soon appeared. Writers were not all agreed as to the full name of the Portuguese composer, nor did they agree regarding the date and place of his death.

In the early edition (1899) of Sir George Grove's "Dictionary of Music and Musicians," the name appears "Simao Portugallo; died at Lisbon the end of 1829 or beginning of 1830." The article concludes with the single sentence, "his brother wrote for the church," giving rise to some discussion among writers, "did not the brother write the 'Portuguese Hymn'?" This question is fully answered in Baker's "Biographical Dictionary of Musicians." "The brother's name was 'Simao'"; he followed Marco to Brazil and, in 1813, joined with him in establishing the new Conservatory of Music at Vera Cruz, but no mention is made of Simao as a composer.

In the new edition (1907) of Sir George Grove's "Dictionary," no reference is made to "Simao." The name of the composer of the hymn appears "Marcas Antonio Portugal or Portogallo"; died February 7, 1830, at Rio de Janeiro.

Baker's "Biographical Dictionary of Musicians" gives the same data.

Duffield ("English Hymns") and Robinson ("Annotations") agree that the name was "Marcas Portugal," and that he died (1834) in Rio de Janeiro.

Brown and Butterworth ("Story of the Hymns and Tunes") give the name "Marco Portagallo" and the date of his death 1830, in Italy.

It should be understood that in his native country (Portugal) the name of the composer was "Marcas Port-

ugal," but the Spaniards and Italians, with whom he spent much of his life, called him "Marco Portogallo."

The editor accepts the date of Portogallo's death given by Sir George Grove and Theodore Baker, February 7, 1830, in Rio de Janeiro.

## (174) "Hark! The Herald Angels Sing"

This hymn, bearing the title, "A Hymn for Christmas," was written by the Rev. Charles Wesley and appeared in the "Hymns and Sacred Poems" (1739) by John and Charles Wesley.

In the original version the first couplet read:

> "Hark! how all the welkin rings,
> Glory to the King of Kings."

This was changed in 1760 by Martin Madan (or, as some writers say, by John Wesley) to its present form.

It was the first and only hymn by Charles Wesley that was ever included in the English "Book of Common Prayer" and even this one was used in spite of protests by the Ritualists.

We read in Dr. Julian's work on Hymnology:

> "This hymn is found in a greater number of hymn-books, both old and new, than any other of Charles Wesley's compositions, and amongst English hymns is equaled in popularity only by Toplady's 'Rock of Ages' and Bishop Ken's morning and evening hymn, and is excelled by none."(1)

This would not be true in America where Wesley's "Jesus, Lover of My Soul" would outdistance this hymn in popularity and use.

Charles Wesley, "the great hymn writer of all ages," wrote about 6,500 hymns.

> "Poetry was like another sense of Charles Wesley, and he was busy writing verses from his conversion up to his death-bed, when he dictated to his wife his last lines, 'in age and feebleness extreme.'" (Encyclopedia Britannica.)

The tune "Mendelssohn" has added greatly to the popularity of Wesley's verses and it is now sung at Christmas time by choirs in all Christian lands. The tune was taken from a chorale in Mendelssohn's Cantata, "Gott ist Licht."

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(1)From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

## (181) "O Little Town of Bethlehem"

Edward S. Ninde in his "Story of the American Hymn" devotes a delightful chapter to the poetical life of Phillips Brooks, the author of the hymn; but for the biographical data in his life we must consult the "Encyclopedia Britannica," Dr. Benson's "Studies of Familiar Hymns" and A. V. G. Allen's "Life of Phillips Brooks."

The Rev. Phillips Brooks, D.D., was born December 13, 1835, in Boston, of noted New England ancestry. His father, William Gray Brooks, was descended from the Rev. John Cotton, and through his mother, Mary Ann Phillips, he was a great-grandson of the founder of Phillips Academy, Andover, Massachusetts.

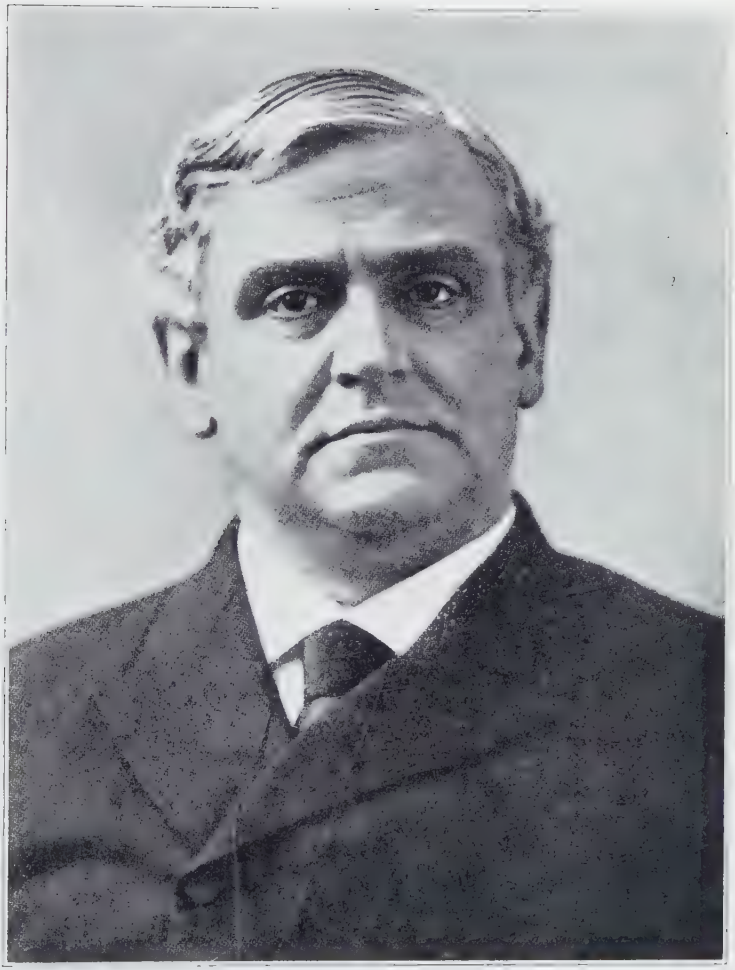
Phillips Brooks graduated at Harvard in 1855, and then prepared for the Episcopal ministry at Alexandria, Virginia, and after his ordination became rector in 1862 of the Church of the Advent in Philadelphia. In 1869 he became Rector of Trinity Church in Boston (then on Summer Street), which was destroyed in the great fire of 1871. The congregation then built for him the magnificent new edifice in Copley Square, completed in 1877, where he preached Sunday after Sunday to great congregations until he was consecrated in 1891 sixth Bishop of Massachusetts.

Bishop Brooks was the foremost American preacher of his day, and as the years went along, his influence in religious work became unique. The degree of D.D. was conferred on him in 1885 by the University of Oxford, in England.

He passed away on January 23, 1893, in Boston. The shock of his death was felt in every branch of the church throughout the land.

We must now consider the poetical side of his life as told by Edward S. Ninde:

> "Phillips Brooks was not a poet; he was a preacher. But he had the soul of a poet, and many who were close to him and knew the bent of his mind, believed that had he chosen to devote himself himself to purely literary work he might have developed talents of no mean order."



Ninde gives us a lovely picture of the religious character of the Brooks home, showing the beginnings of his love of hymnody:

> "In the Brooks home, when Phillips was a boy, the children were in the habit of learning hymns and reciting them when all the family were together on Sunday evenings. In this way, by the time he went to college, he had committed two hundred hymns to memory. He had a musical soul. The others in the house could tell when he was up in the morning because he was always singing, and he continued humming tunes till breakfast."

When Phillips Brooks was Rector of the Church of the Advent in Philadelphia, his parishioners sent him abroad in the summer of 1865 for a year of travel.

> "He visited Palestine," says Ninde, "Spending Christmas in Bethlehem. On Sunday, December 24, he rode on horseback from Jerusalem to Bethlehem, and before dark he went out to the field where tradition says the shepherds saw the glory of the Lord."

He afterwards wrote a letter to his Sunday school children in Philadelphia:

> "I remember especially on Christmas Eve, when I was standing in the old church in Bethlehem, close to the spot where Jesus was born, when the whole church was ringing hour after hour with the splendid hymns of praise to God, how again and again it seemed as if I could hear voices that I knew well, telling each other of the 'Wonderful Night' of the Saviour's birth."

On his return to America he wrote one of the sweetest Christmas carols in the English language: "O Little Town of Bethlehem," and it was first sung at the Sunday school Christmas service (1868) in his own church. It was printed on a leaflet, and for nearly twenty years passed as anonymous. Someone discovered it, and now this lovely carol is heard at Christmas, a universal favorite with churches and Sunday schools throughout this whole land.

The tune "Saint Louis" was composed at Mr. Brooks' request by Lewis H. Redner, organist of the church and teacher in the Sunday school.

Brown and Butterworth, in their "Story of the Hymns and Tunes," say of the tune "Saint Louis":

> "Lewis Henry Redner, born 1831, was much devoted to the interests of the Sunday school for which the hymn was written and he had promised to write a score to which it could be sung on the coming Sabbath. Waking in the middle of the night, after a busy Saturday that sent him to bed with his head 'in a whirl,' he heard 'an angel strain' and immediately rose and finished the notes of the melody. The tune had come to him just in time to be sung."

## (223) "There Is a Green Hill Far Away"

Mrs. Cecil Frances Alexander wrote this hymn with many others for children which were all published in her "Verses for Holy Seasons" (1846), "Hymns for Little Children" (1848), "Poems on Subjects from the Old Testament" (1854) and other collections.

It is as a writer for children that Mrs. Alexander has most excelled. She is best known by the hymn "There Is a Green Hill Far Away," which appeared in her "Hymns for Little Children." It has always been a favorite with choirs and Sunday schools at Easter time, as it appeals to all, both young and old.

Cecil Frances Alexander was born in 1823, the daughter of Major John Humphreys, Miltown House, County of Tyrone, Ireland. In 1850 she married the Right Rev. W. Alexander, D.D., Bishop of Derry and Raphoe.

Silas H. Paine, in his "Stories of the Great Hymns of the Church," gives a lovely picture of the life in the home of Major Humphreys:

> "It was the custom for each member of the family to deposit in a box in the father's study, each week, such compositions in poetry or prose, as they chose to write. Every Saturday evening the box was emptied and the compositions were read and talked about by the family. Soon after one of the little daughters of the house learned to write, scraps of poetry began to make their appearance in the box, and as she grew older these poetic bits became longer and better, and it was not long until the father and mother had discovered that their daughter Fannie had the true gift of poetry. She is now the wife of William Alexander, Bishop of Derry, who has himself written some very good hymns, but none so popular as those of his wife. She has written nearly four hundred, and one little book of hers, entitled 'Hymns for Little Children,' has reached a sale of more than a quarter of a million copies."

Mrs. Cecil Frances Alexander died October 12, 1895, in Londonderry, Ireland.

For congregational use, the tune "Meditation," composed by John Henry Gower, English organist and composer, is well adapted. He was born May 25, 1855, at Rugby, graduated as a Bachelor of Music in 1876 from Oxford and in 1883 received the honor of Doctor of Music at Oxford. He gave organ recitals in various towns in England, was conductor of the Long Eaton Philharmonic Society, and was organist and music master at Trent College, until 1887, when he came to America, go-

ing to Denver, Colorado, as precentor and organist of St. John's Cathedral in that city.

He came to Chicago during the World's Fair (1893) and was organist at the Church of the Epiphany, and on his return to Denver he was appointed organist of the Central Presbyterian Church.

Dr. Gower's important work is his cantata, "The Good Shepherd," besides many anthems and hymn-tunes. He made an effective setting of Kipling's "Recessional." At the time of his death, July 30, 1922, he was organist of Unity Church in Denver.

A famous setting of "There Is a Green Hill Far Away," was made by Charles Gounod in the "Sixties," as a solo for a soprano voice. In all the choir libraries throughout this land there is no selection more welcome at Easter time than Gounod's song.

### (225) "When I Survey the Wondrous Cross"

This is not only the best of all of Watts' hymns, but "was called by Matthew Arnold the greatest hymn in the English language." It was written in 1707 by Dr. Isaac Watts for the third edition of his "Hymns and Spiritual Songs."

The tune "Hamburg," arranged (1824) by Lowell Mason from a Gregorian chant, has added great interest to the hymn, and, after one hundred years of constant service, it has lost none of its vigor and beauty. When rising with the congregation on a Sunday morning to sing the tune "Hamburg," my thoughts often wander back to my childhood, and the days of the "Village Choir." Our home then was in a lovely village in Ohio, in a farming community, close by Lake Erie, where the people worked hard, feared God, and went to church regularly. Four-manual organs, with chimes, echo-organ and an organist of renown at the keyboard, were unknown (1850) in our rural districts. The only instrument we knew was the tuning fork. After an interval of many years, I can see my father, James Otis, the leader, tuning fork in hand, standing in front of the singers in the choir-gallery opposite the minister. When the hymn was announced, the singers took their pitch from the leader's tuning fork, each sounding the note of his or her part—"Do"—"Mi"

—"Sol"—heard distinctly throughout the church, and then, at the signal from the leader, all began to sing. The tune "Hamburg" was a great favorite with these rural choristers, and the enthusiasm with which they sang is one of my happy remembrances. The last verse always impressed me, though a child:

"Were the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all."

Singers and congregation seemed to realize the full meaning of these lines; that here is set forth the sum and substance of our Christian faith in these words of Isaac Watts.

Lowell Mason, composer of the tune "Hamburg," was born January 8, 1792, in Medfield, Massachusetts, a small town near Boston. He began the study of music at an early age; was really self-taught, but so thoroughly that at the age of sixteen he directed the church choir in Medfield.

In 1812 he went to Savannah, Georgia, taking the position of a clerk in a bank, continuing in the work fifteen years, but devoting all his leisure hours to music-teaching, conducting, and composing; laying the foundations for his life-work, the creation of a higher order of music for the American people.

While in Savannah, Lowell Mason composed three tunes, "Hamburg," "Missionary Hymn," and "Olmutz," which have never lost their interest with choir and congregation. He also compiled a collection of church music which he sent to Boston and which was published in 1822 by the "Handel and Haydn Society," under the title of "The Boston Handel and Haydn Collection of Church Music." The work had a great sale and brought about "a finer and healthier taste for music in New England." The success of this collection was so pronounced and assured that the heart of the young composer was stirred to compile other works of this order.

Mason returned north in 1826, making his home in Boston. He was elected President of the "Handel and Haydn Society" in 1827, and in 1828 was placed in charge of the music in the public schools of Boston. In 1832,

with George James Webb, he founded the Boston Academy of Music. Mason went to Germany in 1837 to continue his musical studies, and soon after his return removed, in 1851, to New York City, where he continued to teach, conduct and compose. He wrote of his experiences in Germany in a book entitled "Musical Letters from Abroad," which was published (1853) in New York.

He now devoted his whole time and thought to musical publication, bringing out other collections in the interest of better music for the choir, congregation, Sunday schools and musical societies, which had large sales and brought him a fortune. In 1855 the University of New York honored him by conferring the degree of Doctor of Music.

A few of Dr. Mason's later collections are here noted in the order of their publication:

"Boston Academy of Music" (1836).
"Lyra Sacra" (1837).
"Boston Anthem Book" (1839).
"New Carmina Sacra" (1852).

More than seventy tunes, of which Lowell Mason was the composer, appear in our modern hymnals. Thirty-three are found in "The Presbyterian Hymnal." He is best known by these tunes:

"From Greenland's Icy Mountains" ("Missionary Hymn").
"There is a Fountain Filled with Blood" ("Cowper").
"My Faith Looks up to Thee" ("Olivet").
"Nearer, My God, to Thee" ("Bethany").

Dr. Breed says in "The History and Use of Hymns and Hymn Tunes":

> "Lowell Mason broke away from current forms, supplied the corrective of many abuses, and started upon a path in which others, following his leadership, soon achieved the best results."

Dr. Mason died August 11, 1872, at Orange, New Jersey.

### (232) "In the Cross of Christ I Glory"

Some years ago a play was put on the road in this country adapted from George Borrow's tale of his gypsy life, "The Romany Rye." One of the characters introduced by Borrow, "The Old Radical," portrayed some of the traits and characteristics (almost a face picture) of

Sir John Bowring, author of this hymn, "In the Cross of Christ I Glory." The two men, Bowring, born in 1792, and Borrow in 1803, were intimate friends as young men, studied and worked together. Bowring acquired much of his linguistic attainments from his association with Borrow, who could, before he was eighteen years old, speak and write twelve languages, having lived much among the gypsies, by whom he was called the "Romany Rye" ("Gypsy Gentleman") and "Lavengro" ("Word Master"). Borrow went to Spain as a colporteur for the London Bible Society, and in 1843 published the "Bible in Spain," which made him famous. Later the Bible Society sent him to Russia, and there he translated the "Four Gospels" into Manchu.

Bowring was born October 17, 1792, in Exeter. His father, Charles Bowring, a manufacturer of woolen goods, had carried on a successful business in the Spanish and Chinese trade. The father had planned that the son should follow him in business, and to that end the boy took up the study of languages, and before he was sixteen could speak and write Spanish, Italian, Portuguese, French and German. Before entering on a commercial life he essayed the political and became a pupil of Jeremy Bentham in political economy and legislation. On the death of Bentham, young Bowring went into the Mediterranean trade under the firm name of Bowring and Murdock, with offices in London and Gibraltar, and secured large contracts (1814) for supplying the British army in the Peninsula. On his return from a commercial tour in the East he published (1820) his "Specimens of Russian Poets." In 1830 Bowring and Borrow prepared conjointly an article on "Danish and Norwegian Literature," which appeared in the "Foreign Quarterly Review." Later, Bowring published translations from the lyrics of the Bohemian, Bulgarian, Slavonic, Servian, Polish and other languages. So great were his acquirements that he had already been honored (1828) with the degree of LL.D. from the University of Groningen in the Netherlands. "He seems to have touched," says Dr. Duffield, "the very nerve centers of language, and to have comprehended by a supreme instinct the essence of the poet's thought." Bowring soon secured government

appointments. He was elected (1835) as a Radical from Kilmarnock and entered the House of Commons. In 1849 he became British Consul at Canton, and in 1853, Governor of Hongkong. In 1854 he was knighted.

In all benevolent and Christian enterprises Sir John Bowring was indefatigable. His death occurred November 23, 1872, at Claremont, near Exeter, England. Lady Bowring had inscribed on his tombstone the first line of his hymn—"In the Cross of Christ I Glory."

Though the diplomatic and governmental achievements of this remarkable man have long since passed into history, he will be best remembered by these hymns:

"How Sweetly Flowed the Gospel's Sound."
"God Is Love! His Mercy Brightens."
"Watchman, Tell Us of the Night."
"In the Cross of Christ I Glory."

Dr. McAfee adds an interesting story of the hymn:

> "It was told me by men who had lived in Southern China for many years and had often visited Macao. I was urged myself to go there but did not find it possible. Many years ago there was a vigorous Christian movement in Japan which was defeated by persecution. It was entirely under Catholic leadership. Some of the Japanese Christians took refuge at Macao and there erected a Christian church on an eminence. It was surmounted, according to custom, by a cross on the façade. The building was later destroyed by earthquake and fire, but the central part of the façade remained and the cross surmounted the whole. The story is that Sir John Bowring saw this and based his hymn on it, seeing the Cross towering over the wrecks of time."

Sir John Bowring's hymn has always been associated with the tune "Rathbun," composed by Ithamar Conkey; the words are wedded to the music; they are inseparable. Publishers and hymn writers have given out very little information regarding the life and work of Ithamar Conkey, though all state with one accord that Conkey composed the tune in 1847 while bass soloist in the choir of Calvary Episcopal Church in New York City.

Having selected Sir John Bowring's hymn as one of "The Hymns You Ought to Know," I wished to gather more details about Conkey: where he had studied, and to learn something of his career as a singer before he came to New York. Accordingly I wrote to the editor of "The New Music Review," New York, asking if there were not old organists, choir singers or church people in New

York, still living, who remembered Conkey and could give some facts about the man who composed the lovely tune "Rathbun." The editor of "The Review" at once placed an inquiry in the April number (1926), asking for information about Ithamar Conkey. This brought out a letter in the May number from H. L. Yerrington, of Norwich, Connecticut, showing that Ithamar Conkey was organist of the Central Baptist Church in Norwich, and composed the tune in 1849. Mr. Yerrington enclosed in his letter a clipping from the Norwich Bulletin, June 24, 1907, giving details of the composition of the tune:

> "Dr. Hiscox was at that time the pastor of the church. He had prepared a series of seven sermons from 'The Words on the Cross.'
>
> "One Sunday during the series it was a very rainy day. Mr. Conkey was sorely disappointed that the members of the choir did not appear, as only one soprano came. Mr. Conkey was so discouraged and disheartened that after the prelude he closed the organ and locked it and went to his home on Washington Street.
>
> "The pastor and choir gallery were at opposite ends of the church, and he could leave without attracting the attention of the congregation.
>
> "That afternoon he sat down to the piano for practice; the thoughts suggested in the series of sermons Dr. Hiscox had prepared and the words of the hymn selected to be sung, 'In the Cross of Christ I Glory,' passing and repassing through his mind. He then and there composed the music which is now so universally familiar in churches of every denomination, known as 'Rathbun.' He admitted afterwards the inspiration was a vivid contradiction of his feelings at the morning service.
>
> "He prepared the scores for his choir, and the following Saturday evening it was rehearsed, and Sunday at the morning service in the Central Baptist Church, Norwich, Conn., it was sung for the first time (fifty-eight years ago).
>
> "Mr. and Mrs. Beriah S. Rathbun were both members of the choir. Mrs. Rathbun was the leading soprano.
>
> "Mr. Conkey named it 'Rathbun' as a compliment to her. She was then twenty-four years old. She died when she was twenty-nine years old."

This was indeed a new story of the origin of the tune, and was a great surprise to me, having always associated the tune with Conkey when he was bass soloist in the choir of Calvary Episcopal Church in New York City.

I wrote at once to Mr. Yerrington, asking if the records of the Central Baptist Church could not give some light on the subject; for I was still of the opinion that Conkey was a singer and not an organist, and in this I

was sustained by all the writers on hymnody. Mr. Yerrington replied in a letter of June 10, 1926, enclosing copy of a letter of March 1, 1849, by Ithamar Conkey to the organ builders with details he required, regarding the new organ they were building for the church in Norwich:

> "Mr. Adams Carroll, one of the members of the church, says he remembers his father speaking of Mr. Conkey, and that they were great friends. Other people in the church are quite positive that the events related in my article in 'The New Music Review' are true."

I have a letter, also, from James L. Case, of Norwich, under date of June 11, 1926:

> "According to the local history of the Central Baptist Church, Ithamar Conkey was organist of the church and director during 'the forties.'
>
> "I have not been able to find the year he began his work in Norwich, but it was not long after the church was organized in 1840. It is quite probable he later went to New York, so that both of the incidents regarding his career are probably correct."

These letters from H. L. Yerrington and James L. Case of Norwich clear up the situation regarding Ithamar Conkey and the tune "Rathbun." It was composed in 1849 when Conkey was organist of the Central Baptist Church in Norwich, not in 1847 in New York, as all of our writers on hymnody state. Conkey brought the MS. of the tune to New York and undoubtedly showed it to Greatorex when he entered the choir of Calvary Episcopal Church. Greatorex was the organist of the church and included the tune in his "Collection of Church Music," published in 1851 in Boston.

Ithamar Conkey removed to New York City in 1850, taking the position of bass soloist in the choir of Calvary Episcopal Church. He was a soloist of note and took part in many of the oratorio concerts of that day in New York City. H. M. Lydenberg, Reference Librarian of the New York Public Library, has furnished additional information regarding Conkey's work in New York:

> "He also sang in Trinity Church, New York, according to Arthur Henry Messiter ('A History of the Choir and Music of Trinity Church, New York') (1906). Conkey sang the bass solos in the anthem 'Ascribe Unto the Lord,' by Travers, at the special service to commemorate 'The Third Jubilee of the [English] Society for the Propagation of the Gospel,' on June 15, 1852. On

October 28, 1853, Conkey sang the same solos at the consecration of Bishop Kip. On September 24, 1854, Conkey sang in the funeral service of Bishop Wainwright. All of these services took place in Trinity Church."

Ithamar Conkey was born May 5, 1815, in Shutesbury, Massachusetts; died April 30, 1867, in Elizabeth, New Jersey.

As stated before, it does not require the pen of an "old master" or a "great composer" to compose an effective hymn tune. The "old masters" and "great composers" have provided our "Hymnal" with some good tunes—but not all. It remained for the organist of a Norwich church, unknown to fame, to compose the tune "Rathbun," which, after three-quarters of a century, has lost none of its vigor and beauty.

"In Excelsis" gives another tune, "Cross of Jesus," No. 273, for Sir John Bowring's hymn, but it should always be sung to "Rathbun."

## (261) "Ten Thousand Times Ten Thousand"

The Rev. Henry Alford, D.D., author of the hymn, was born October 7, 1810, in London, of a Somersetshire family who had given five consecutive generations of ministers to the Church of England.

As a lad he was studious, fond of books, and before he was ten years of age he had written several Latin odes and a "History of the Jews." His education was acquired at Cambridge, where he entered Trinity College in 1827, and in 1834 was made a Fellow. After taking Holy Orders in 1835, he was made Vicar of Wymeswold in Leicestershire, a position he held for eighteen years. Alford was appointed Hulsean lecturer (1841-1842) at Cambridge, and "steadily built up a reputation as scholar and preacher."

In 1853 Alford was called to London as minister of Quebec Chapel, where, by his piety and eloquent sermons, he soon had a large and cultured congregation. After four years of earnest work at the Chapel, he was appointed (1857) Dean of Canterbury, an honor conferred by Viscount Palmerston.

Though Dean Alford's life was now much occupied with his Cathedral duties, he found time for literary

work. He had already published several volumes of poetry; among them may be noted "The School of the Heart," which appeared in 1835. He made a translation of "The Odyssey," and in 1863 brought out his well known manual of idioms "A Plea for the Queen's English." He was the first editor (1866-1870) of the "Contemporary Review."

Dean Alford's fame rests on his monumental work, "The Greek Testament with Notes," in four volumes, which occupied him from 1841 to 1861.

The tune "Alford," composed in 1875 by Dr. John B. Dykes, has added much to the popularity of the hymn "Ten Thousand Times Ten Thousand," and it is still a favorite with choir and congregation today.

Dean Alford died January 12, 1871. At the funeral services, held January 17, in the Cathedral, the hymn "Ten Thousand Times Ten Thousand" was sung with a fourth verse added, written by the Dean when the hymn came out (1870) in a work entitled "The Lord's Prayer Illustrated."

### (276) "Our Blest Redeemer Ere He Breathed"

No one has written more tender lines of Christian love and peace than Miss Harriet Auber in the second verse of this hymn:

"He came in semblance of a dove
With sheltering wings outspread,
The holy balm of peace and love
On earth to shed."

The hymn was published (London, 1829) in a collection of poems by Miss Auber, entitled "The Spirit of the Psalms," or "A Compressed Version of the Psalms of David."

The author became known through a letter written November 25, 1862, by the Rev. Henry Auber Harvey to Daniel Sedgwick, as told by Charles S. Nutter and Wilbur F. Tillett:

> "The Spirit of the Psalms" was partly a compilation and partly the composition of the late Miss Harriet Auber, an aunt of my mother's, and the preface of the book was drawn up by the editor, my late father, Mr. Harvey, a canon of Bristol."(1)

(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter, D.D., and Wilbur F. Tillett, D.D., LL.D. Copyright 1911; used by permission of the Methodist Book Concern.

Miss Harriet Auber was born October 4, 1773, in London, but lived much of her life at Hoddesdon in Hertfordshire, quietly and in a retired way, writing devotional poetry and sacred songs. Miss Auber died January 20, 1862, in Hoddesdon.

The tune "St. Cuthbert" was composed in 1861 by Dr. John B. Dykes, and is one of his happiest inspirations.

## (282) "Gracious Spirit, Love Divine"

Very little is known today of John Stocker, author of the hymn. "He remains," says Dr. Duffield, "as the shadow of a name." He did not keep any diaries, and no memoirs have been preserved. His life was spent in Honiton, Devonshire, and here in 1776 and 1777 he wrote nine hymns (including the one just above mentioned), which appeared in "The Gospel Magazine." In 1861 Stocker's hymns were republished by Daniel Sedgwick in his "Hymns and Spiritual Songs," and thus they found their way into the church hymnals. It has been conjectured that Stocker was an acquaintance, perhaps a friend, of Augustus M. Toplady, who was living at one time near Honiton, and in 1776 was editor of "The Gospel Magazine." It was possibly through his friendship with Toplady, that Stocker's hymns appeared in the "Magazine."

The nine hymns were published in Dr. Julian's "Hymnology," the present hymn being the ninth on the list. There is a deep religious thought expressed in the last lines of the hymn:

> "Fill my soul with joy divine;
> Keep me, Lord, forever Thine."

The tune to which it is sung, "Mercy," arranged by H. P. Main (1867) from a popular work for the piano, "The Last Hope," by Louis Moreau Gottschalk, has added much to the interest of the hymn.

My thoughts, as I write, go back to a concert given by Carlotta Patti and Gottschalk in Bryan Hall, Chicago, in the early "Sixties," when Gottschalk played "The Last Hope." I well remember the enthusiasm his playing created. Louis Moreau Gottschalk might well be called the Paderewski of that day.

Gottschalk was born May 3, 1829, at New Orleans, Louisiana, of an English father, Doctor of Sciences at Cambridge, Massachusetts, and a French mother, daughter of Count Antoine de Brusle, colonel of a cavalry regiment and Governor of San Domingo at the time of the insurrection. The boy was musical, and began to study at an early age, rather as an amusement (as his parents were in easy circumstances) than with any serious thought of making music his life work. At the age of twelve he was taken to Paris, and there studied with Charles Halle, later with Stamaty (piano) and Maliden (harmony). He began composing at the age of sixteen. After his debut as a pianist in 1845 he made a successful concert tour through France and Switzerland, and in 1852 made another tour through Spain. In the meantime his family at home met with serious financial reverses, and he was obliged to return to New Orleans. In 1853 he began his concert work in the United States, traversing the length and breadth of the whole country, playing his own pianoforte works and conducting his orchestral works at great festivals.

Max Strakosch now engaged him for an extensive tour of the United States, including Cuba, California (1865) and many cities in South America. In Rio de Janeiro the end came, December 18, 1869. He died, worn out with excessive exertion.

Gottschalk was a great virtuoso, and most admired in the performance of his own works for the piano, with their peculiar charm and characteristic Spanish warmth of color.

His important works are two symphonies, "La Nuit des Tropiques," and "Montevideo," and the "Gran Marcia Solemne" (to the Emperor of Brazil), and for full orchestra; and ninety works for the piano.

## (292) "Break Thou the Bread of Life"

The hymn was written by Mary Artemisia Lathbury in the summer of 1880 for the "Chautauqua Literary and Scientific Circle" as a Bible study, not as a communion hymn.

The Rev. Edward S. Ninde gives an interesting review of the life work of Miss Lathbury:

"The child of devout Christian parents, she was born in Manchester, New York, 1841. Her father was a local preacher in the Methodist Episcopal Church, and two of her brothers were ordained to the Methodist ministry. She early developed a talent both for composing verses and for drawing, and as a mere girl her favorite pastime was the writing of short poems adorned with original illustrations. But almost from the first the pastime became a part of her religion. One day she seemed to hear a voice saying to her: 'Remember, my child, that you have a gift of weaving fancies into verse, and a gift with the pencil of producing visions that come to your heart; consecrate these to me as thoroughly and as definitely as you do your inmost spirit.' She was not disobedient to the heavenly call.

"As the years passed and her talents matured, Miss Lathbury became widely known as a contributor to periodicals for children and young people."(1)

In 1874 Miss Lathbury became associated with Dr. John H. Vincent, then Secretary of the Methodist Sunday School Union, as his assistant in the editorial department. In this way she was brought in close touch with the Chautauqua movement at its very beginning, a work which appealed to her, and she gave much time and thought to its development.

From the beginning of the Chautauqua work, the daily vesper service seems to have gathered about it the spiritual uplift of the whole day. But there was no hymn quite suited for the service until Miss Lathbury, at Dr. Vincent's request, wrote "Day Is Dying in the West," which has been called "One of the finest and most distinctive hymns of modern times, and deserves to rank with Cardinal Newman's 'Lead, Kindly Light.'"

Since then the hymn has gone around the world. It appears in the "Presbyterian Hymnal" as No. 35, and is sung to another tune by William F. Sherwin, "Evening Praise."

Mary Artemisia Lathbury spent the later years of her life in East Orange, New Jersey, and there her death occurred October 20, 1913. This I learned from the Secretary of the Bureau of Health of East Orange.

Miss Lathbury's hymn is sung to the tune "Bread of Life," composed by William F. Sherwin.

William Fisk Sherwin was born at Buckland, Massachusetts, March 14, 1826; died April 14, 1888, in Bos-

(1) From "The Story of the American Hymn," by Edward S. Ninde. Copyright 1921; used by permission of the Abingdon Press.

ton, Massachusetts. His educational opportunities as far as schooling was concerned were few, but he made excellent use of his time, nevertheless. At fifteen years of age he went to Boston and studied music under Dr. Mason. In due course he became a vocal teacher and held several important appointments in Massachusetts, Hudson and Albany in New York County, and in New York City also. Taking special interest in Sunday schools, he composed carols and hymn tunes largely for their use, and was associated with Rev. R. Lowry and others in preparing "Bright Jewels" and other popular Sunday school hymn and tune books. A few of his melodies are known in Great Britain through Ira D. Sankey's "Sacred Songs and Solos."

## (301) "Glorious Things of Thee Are Spoken"

Nutter and Tillett give this summary of the life of the Rev. John Newton, author of the hymn:

> "The child of many prayers, the profligate youth, the wicked sailor boy, the contrite penitent, the happy Christian, the consecrated minister, the eminent divine, the sweet singer, was born July 24, 1725, in London."(1)

This sketch, with a few details added, will give the reader a proper estimate of the life and work of one of our great hymn writers.

His parents were godly people, the father for many years master of a vessel in the Mediterranean trade; the mother had taught the boy the Westminster Catechism, with the appended Scripture texts, and many of Dr. Watts' hymns for children. The good woman died before the son was seven years of age, and then the father married again. Home was now lonely and uncongenial, so the boy sought companionship with wild boys in the streets, and thus became wild himself; he soon "lost whatever good his own mother had taught him." At the age of eleven the lad joined his father's ship for the Mediterranean trade. In 1741 he was impressed on board the man-of-war "Harwich," and there "abandoned every virtuous principle," and "was affected by infidelity." On

(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter, D.D., and Wilbur F. Tillett, D.D., LL.D. Copyright 1911; used by permission of the Methodist Book Concern.

the return of the "Harwich" to England, Newton, having "shore leave," there met Miss Mary Catlett, with whom he fell violently in love—a romantic affair, for Miss Catlett had been destined by her mother and his own to be his future wife.

Newton, at the request of his father, was promoted by the captain of the "Harwich" to a midshipman's berth, and was placed among gentlemen. It now became his special delight "to talk virtue and practice vice."

He deserted his ship at Torbay, was caught and brought back, like a felon, to Plymouth, where he was stripped and flogged, and reduced from the rank of midshipman to the forecastle. He thought of suicide, and was only restrained by his love for the girl whom he afterward married.

At length he had the chance of being exchanged for a position on a Guinea trader, bound for the South Seas. Now Newton was embarked on that well known career of wickedness which landed him among the slave traders at Sierra Leone. The years that followed were full of trial and suffering, for he was practically a slave to the Portuguese master who employed him.

After a while he was transferred to another trader, where he was decently treated, and became almost happy, and thought of the girl he had left behind in England—the only good desire he possessed. In the meantime Newton's letters had reached England, and his father sent out to ransom him. By chance the ship which brought the good news came near the trader. Newton then took a canoe, went off and was soon on board the friendly ship.

On the way home (1747) he was treated with kindness and, having little to do and nothing to read, he found a copy of Stanhope's "Thomas a Kempis" and was greatly affected by the "Imitation of Christ." On the voyage the ship met with a severe storm, and was in danger of sinking. Newton was at the pumps and in a few hours was exhausted, and then God's mercy reached his heart. The ship was saved. It was March 10, 1748, a day he "commemorated ever afterward with the profoundest gratitude."

After the return home John Newton and Mary Catlett were married, February 1, 1750.

Newton made several voyages after his marriage, as captain, trading to the African and West Indian ports. At St. Christopher's he met a pious captain, with whom he spent a month, spending alternate evenings in each other's cabin. "This good friend brought him to his knees in social prayer, taught him the love of Christ, and when he returned to Liverpool in 1754 he was a regenerated man."

He now resigned his command, partly from distaste of slave trading, and, as his means were low, he accepted the position of "Tide Surveyor," which required him to visit and inspect the arriving ships in Liverpool.

During this period he was studying for the ministry, and in 1764 he was appointed Curate at Olney. Here he met William Cowper and worked with him in the publication of the "Olney Hymns."

In 1779 Newton was appointed rector of the united parishes of St. Mary Woolnoth and St. Mary Wool Church—Haw, in Lombard Street, London. Here he labored faithfully until death came December 21, 1807.

The hymn "Glorious Things of Thee are Spoken" is sung to the "Austrian Hymn," arranged from a chorus in a work by Francis Joseph Haydn.

### (304) "The Church's One Foundation"

This hymn was written in 1866 by the Rev. Samuel John Stone at the age of twenty-seven. He was born April 25, 1839, at Whitmore Rectory, Staffordshire, England, educated at Charterhouse, London, and at Pembroke College, Oxford, graduating in 1862. After taking Holy Orders he was made curate of Windsor (1862-1870) and then removed to Haggerstone, a suburb of London, where he was his father's Curate. Later he was appointed Vicar of St. Paul's in Haggerstone.

Mr. Stone was a member of the Committee on "Hymns Ancient and Modern." He was the author of a number of poetical works, "The Knight of Intercession," "Sonnets of the Christian Year," "Lyra Fidelium," in which "The Church's One Foundation" first appeared, also "Twelve Hymns on the Twelve Articles of the Apostles' Creed." Julian, in his "Dictionary," says: "usually the keynote of Stone's song is 'Hope.'"

The Rev. Samuel John Stone died November 19, 1900, at Charterhouse.

I well remember a Sunday evening service at St. George's Church in Edinburgh, June, 1873, when I heard, for the first time, "The Church's One Foundation," sung by a large choir of boys and men, to such stirring music that I could not leave the church until I learned the name of the tune and its composer. After service I met the organist, who told me it was Wesley's tune "Aurelia," composed when he was organist at Gloucester.

Samuel Sebastian Wesley, composer of the tune, grandson of the Rev. Charles Wesley, was born August 14, 1810. He was a chorister of the Chapel Royal, St. James, and in 1826 became organist of St. James' Church, Hampstead Road. In 1832 he was appointed organist of Hereford Cathedral, conducting the festival of 1834, and a year later married the sister of Dean Merewether, and then secured the appointment of organist at Exeter, remaining there six years. During this period his reputation was established as the first of English Church composers and organists.

In 1844 the Professorship of Music in the University of Edinburgh became vacant by the death of Sir Henry Bishop. Wesley was nominated and was duly elected. Before his candidature at Edinburgh, Wesley took a Doctor's degree at Oxford, and as an exercise wrote his fine anthem in eight parts, "O Lord, Thou Art My God."

In 1849 he removed to Winchester, remaining in Cathedral and School Chapel fifteen years, when he was called (1865) to Gloucester, a position which brought him prominently forward, once in three years, as conductor of the "Three-Choir Festivals." While at Gloucester he received from the British Government a pension of £100 a year, an honor conferred by Mr. Gladstone.

Wesley's life at Gloucester was not altogether ideal or happy, in consequence of conditions about the Cathedral and its work, which called for thorough reforms. It grieved him that the intentions of the founders were not carried out. These reforms, which he advocated with pen and voice, combined with other cares and disappointments, shortened his days, and the end came April 19, 1876, in Gloucester.

Dr. Wesley's fame as a composer for the Church of England will rest chiefly on his volume of twelve anthems, published in 1854. Two of them, composed at Hereford, "Blessed be the God and Father" and "The Wilderness," are standard works, and are well known among choirs in America.

"The Musical Times" (London), April, 1926, contains a worthy tribute to Samuel Sebastian Wesley, the fiftieth anniversary of whose death came at that time. A few extracts will be of interest:

> "It may not be far-fetched to suggest that one reason for the hold Samuel Sebastian Wesley still has for us today is a purely personal one. He was what is generally known as a 'character'—a type that appeals, it would seem, more to the English race than to any other, if we may judge from the part it plays in our literature and drama. Go to any part of the country where Wesley held office—a long journey, for he served five parish churches and four Cathedrals—and you will find his odd personality remembered by old folk who know little or nothing of his music. His roving habit was due to various causes—eccentricity, quarrels with deans and chapters, and even his fondness for fishing. It is difficult to realize today the abyssmal depths to which church music had sunk at that time. In fact, the sterling qualities of such composers as Wesley can be fully appreciated only when we remind ourselves of the wretchedly poor choral establishments for which they wrote. It is a fairly familiar fact, but one worth repeating in this connection, that 'Blessed Be the God and Father' was written 'by request, for the service on Easter Day at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' So runs Wesley's own foot-note to the earlier editions. And tradition says that the solitary bass on duty that Easter Day was the Dean's 'butler'! It is easy to understand Wesley's writing to a friend in 1874:
>
> " 'I have moved from Cathedral to Cathedral because I found musical troubles at each. Until Parliament interferes to put Cathedrals on a totally different footing as to music, I affirm that any man of eminence finds obstacles to doing himself and music justice which render his life a prolonged martyrdom.'
>
> "Concerning his playing, and above all his extempore performances, there is only one opinion: it was masterly. From 'The Musical World' of September 8, 1849, we quote an account of one of his improvisations at the Birmingham Festival of that year:
>
> " 'Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the hall. Dr. Wesley began with a very long fantasia, the plan of which we cannot pretend to define after a single hearing. In the course of the fantasia almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his perform-

ance was the extemporaneous fugue with which it terminated. A more ingenious and extraordinary improvisation we never listened to. . . . Dr. Wesley's performance was greeted with uproarious applause, and while he was playing it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet, with which he manages the ponderous pedals with such wonderful dexterity.'

"Wesley played his last service on Christmas Day, 1875, at Gloucester Cathedral, and his last voluntary was the 'Hallelujah Chorus'—a departure from custom, for he usually played a fugue, either one of Bach's from memory, or an extemporaneous one. A few months later he died, his last words being, 'Let me see the sky.' There are various tablets to his memory in Cathedrals and churches where he served, but we may say (with more point than usually marks such a platitude) that few church musicians depend less on sculpture for their memorial than Samuel Sebastian Wesley."

## (307) "Rise, Crowned with Light, Imperial Salem, Rise!"

Alexander Pope, eminent English poet and author of the hymn, was born May 21, 1688, in London. His father, Alexander Pope, a Roman Catholic, was a linen draper, who retired from business about 1700, and made his home at Binfield near Windsor Forest.

The boy's education was desultory. His father's religion excluded him from the public schools, but before he was twelve years old he acquired a smattering of Latin and Greek from a schoolmaster at Twyford near Winchester, and from priests at home. In this way he studied French and Italian. He read translations of Greek, Latin, French and Italian poets, and at the age of twelve, when he was settled at home, became a confirmed reader and an aspirant for the highest honors in poetry.

There were some Roman Catholic families living near Binfield which had connections with the literary world, and through them Pope made the acquaintance of Anthony Englefield, a great lover of poetry, who introduced him to Wycherley and Henry Cromwell, a distant cousin of the Protector. Wycherley introduced Pope to William Walsh, a well known critic.

Before Pope was seventeen he was admitted in this way to the society of London "wits," and was encouraged as a prodigy. Walsh was astonished at his skill in verse. In the society of such men and with their encouragement, the talents of the young poet were soon developed.

Pope's first publication was his "Pastorals," which appeared in May, 1709, in the sixth volume of "Tonson's Poetical Miscellanies." His "Essay on Criticism," brought out in 1711, did not interest the public at first, but later "the town was dazzled by the young poet's learning, judgment and felicity of expression." "The Rape of the Lock" was published in 1712 in "Lintot's Miscellanies" and "was admitted to be a masterpiece of airiness, ingenuity and exquisite finish." "Windsor Forest," brought out in March, 1713, caused some criticism by reason of its political allusions. In this poem Pope showed strong leanings toward the Tories.

His important work was the translation of "Homer," which was his chief occupation for twelve years, and was completed in 1725 in twenty-four volumes. Pope realized £8,000 from his translation of "Homer"—a very substantial sum which made the poet independent and enabled him to buy the villa at Twickenham, where he practiced elaborate landscape gardening and built his famous grotto, which was a tunnel connecting the garden with the lawn on the Thames. Here he entertained Gay, Bolingbroke, Swift, and other friends.

The poet's later works, "Essay on Man," "Moral Essays," and his "Imitations of Horace," appeared in 1731 and 1732. One writer said of the "Imitations": "They are among the most original of Pope's writings."

The hymn "Rise, Crowned with Light, Imperial Salem, Rise" is an extract from his "Messiah," which is a rendering of the "Fourth Eclogue" of Virgil. It appeared May 14, 1712, in the "Spectator" with a generous word of praise from Addison. This hymn is one of the strongest in our "Hymnal," and should be read by Christians, young and old. The last lines of the fourth verse are the very embodiment of our faith in Jesus Christ:

> "But fixed His word, His saving power remains;
> Thy realm shall last, thy own Messiah reigns."

The tune, "Russian Hymn," is not well adapted to "Rise, Crowned with Light." The word "light" in the first line of the first verse, and the corresponding word in the first line of each of the other verses are "slurred" over three notes, and this is not effective for choral singing. The tune is better adapted for Hymn No. 660—"God,

the All Terrible." It is a magnificent Slav melody, and is used by Tschaikowsky with great effect in his "Slav March" and the "Overture, 1812."

Alexander Pope died May 30, 1744, at Twickenham.

## (345) "Blest Be the Tie That Binds"

This is another hymn associated with the "Village Choir" of my childhood; one they often sang, and the people loved it also.

The hymn was written by the Rev. John Fawcett, D.D., born January 6, 1739, at Lidget Green, near Bradford in Yorkshire, England. He was converted under the preaching of Whitefield, and became a member of the new Baptist Church in Bradford. Later he was ordained minister of the Baptist Church at Wainsgate. In 1772 he received a call to succeed Dr. Gill in London, and he thought, in justice to his growing family, it was his duty to accept. It is a pathetic story, and is told by all the hymn writers.

Dr. Robinson says:

> "The minister had preached his farewell sermon to his church in Wainsgate and loaded six or seven wagons with his furniture, books, etc., to be carried to his new residence. All this time the members of his poor church were almost broken-hearted; fervently did they pray that even now he might not leave them; and as the time for his departure arrived, men, women, and children clung around him and his family in perfect agony of soul. The last wagon was being loaded, when the good man and his wife sat down on one of the packing cases to weep. Looking into his tearful face, while tears like rain fell down her own cheeks, his devoted wife said, 'O John, John, I cannot bear this! I know not how to go!' 'Nor I either,' said the good man; 'nor will we go. Unload the wagons and put everything in the place where it was before.' The people cried for joy. A letter was sent to the church in London to tell them that his coming to them was impossible; and the good man buckled on his armor for renewed labors on a salary of less than two hundred dollars a year."

It was out of this sad experience that the hymn was written. How tender the thought in the last lines of the second verse:

> "Our fears, our hopes, our aims are one,
> Our comforts and our cares."

The Rev. John Fawcett, D.D., died July 25, 1817, at Wainsgate, England.

The tune "Boylston," composed in 1832, is one of Lowell Mason's happiest inspirations, written during his life in Boston and named from the well known street in that city, "Boylston."

### (353) "Stand Up, Stand Up for Jesus"

The tragic death of the Rev. Dudley A. Tyng, and his dying message, "Stand Up for Jesus," inspired Dr. George Duffield, Jr., to write this glorious hymn. Mr. Tyng was an Episcopal clergyman, associated with other ministers in assisting "The Young Men's Christian Association" in the great revival in April, 1858, known as "The Work of God in Philadelphia."

The revival of 1858 was widespread and aroused Philadelphia only as part of the whole nation. It is famous now in American church history.

> "In Philadelphia at that time," says Dr. Benson, "Mr. Tyng was much before the public eye, having but lately, after a contest with his vestry, precipitated by a sermon in opposition to slaveholding, been compelled to retire from the rectorship of the Church of the Epiphany."

On the Sabbath before his death young Tyng preached to an audience of over five thousand men in the immense edifice known as "Jaynes' Hall." Dr. Samuel W. Duffield in his "English Hymns" tells the sad story of Tyng's death:

> "The following Wednesday, leaving his study for a moment, Mr. Tyng went to the barn floor, where a mule was at work on a horse-power machine for shelling corn. Patting him on the neck, the sleeve of his silk study gown caught in the cog of the wheel, and his arm was torn out by the roots! His death occurred in a few hours. Never was there greater lamentation over a young man than over him."

The Rev. Dudley A. Tyng died Monday, April 19, 1858. Just before his death he was asked if he had any word to send to the ministers and others associated with him in his work. "Tell them," was the reply, "let us all stand up for Jesus!"

The following Sunday the Rev. George Duffield, Jr., D.D., preached to his people, using the verses he had written on the dying message of the Rev. Dudley A. Tyng. The hymn was printed on a flyleaf for the use of the children in the Sunday school; a stray copy found its

way to a Baptist newspaper, and soon it appeared in English, German and Latin translations.

The martial character of the words made the hymn a favorite with the soldiers in the Civil War. Today choirs, Sunday schools and congregations throughout this land and other lands love to sing Duffield's hymn.

The Rev. George Duffield, Jr., D.D., author of the hymn, was born September 12, 1818, at Carlisle, Pennsylvania; was graduated from Yale College in 1837, and from Union Theological Seminary, New York, in 1840. Dr. Duffield said, in speaking of his ministerial work, "I was pastor in Brooklyn, Long Island, seven years; in Bloomfield, New Jersey, four years; and the rest of my life an active pastor in the West—more than forty years in all."

Dr. Duffield died July 6, 1888, at the home of his son, the Rev. Samuel Willoughby Duffield, D.D., minister of the Westminster Presbyterian Church, Bloomfield, New Jersey, and author of the monumental work on hymnody entitled "English Hymns, Their Authors and History" (1886).

The Rev. Samuel Willoughby Duffield, D.D., was born at Brooklyn, Long Island, New York, September 24, 1843, and died May 12, 1887, at Bloomfield, New Jersey.

The hymn "Stand Up, Stand Up for Jesus" was first regularly used for purposes of hymnology in "The Church and Psalmist" (1859). In 1862 Dr. Charles S. Robinson joined it to the tune "Yarmouth," composed by Lowell Mason; but the hymn did not find a proper setting until a tune by George James Webb was found by W. B. Bradbury, who adapted the tune "Webb" for "The Golden Chain," and then Duffield's verses with the tune "Webb" became an attractive feature of our hymnals.

George James Webb, an English composer, born June 24, 1803, at Rushmore Lodge, near Salisbury, after completing his musical studies was appointed organist at Falmouth. He resigned this position in 1830 to come to America, and settled in Boston, where he was organist at the Old South Church. In 1836, with Lowell Mason, he founded "The Boston Academy of Music." In 1840 Webb became President of the Handel and Haydn So-

ciety, and with his work in teaching and composing greatly advanced the cause of good music in Boston. He removed to Orange, New Jersey, in 1870, and from 1876 to 1885 taught the piano and voice successfully in New York City. He died October 7, 1887, in Orange. With Lowell Mason, Webb compiled the "Glee Hive," "The Odeon" (1840), and "Cantica Laudis" (1850). The well known hymn tune "Webb," composed in 1837, was taken from his secular song, "'Tis Dawn; the Lark is Singing."

## (355) "Jesus, I My Cross Have Taken"

This hymn, written in 1824, grew out of the sad experience in the life of Henry F. Lyte, as told elsewhere in this book. It was in 1818 that a dying clergyman friend sent for Lyte to come to his bedside, as he realized that he was utterly unfit for the great change that awaited him. It was a sad hour for the dying man and his equally distressed companion, so they turned to the words of St. Paul for comfort, and there they found "peace and light." From this moment Lyte began a life of thorough religious devotion.

But the responsibility of caring for the family of his deceased friend, which now fell on Lyte, had a depressing effect on his health. He was threatened with consumption, which caused him to spend his winters in Italy. His death occurred at Nice, November 20, 1847.

Henry Francis Lyte was a poet inspired of God. His mind was stored with Scriptural truth and the imagery of Holy Writ. Four lines in the first verse of the hymn tell the story of his life:

"Jesus, I my cross have taken,
All to leave and follow Thee."

* * * * *

"Perish every fond ambition,
All I've sought or hoped or known."

It was his life purpose to take up his cross, leave all his hopes and "every fond ambition" and follow the Master.

The tune "Crucifer" was composed in 1867 by Henry Smart.

## (374) "Onward, Christian Soldiers"

Dr. Benson in his "Studies of Familiar Hymns" gives the origin of this stirring hymn:

> "The Rev. Sabine Baring-Gould wrote the hymn while curate in 1865 of a parish in Horbury, Yorkshire. 'It was written,' he says, 'in a very simple fashion, without thought of publication. One Whit-Monday it was arranged that our school should join its forces with that of a neighboring village. I wanted the children to sing while marching from one village to the other, but couldn't think of anything suitable, so I sat up at night resolved to write something myself; "Onward, Christian Soldiers" was the result.' "

The tune used on this occasion was "St. Alban's," arranged from Haydn.

> "There was a good story once told of Baring-Gould in connection with this hymn, that is probably authentic. As our readers know, every verse ends with the refrain, 'With the cross of Jesus going on before.' Very likely the cross was carried in front of the Sunday school procession at the Whit-Monday festival we have mentioned, and the custom was observed at all the services at Horbury church.
>
> "The Bishop of the diocese in those days did not approve of this, and on a certain visitation to the parish he ordered the cross-bearer at the last minute to put the cross behind the open door of the sacristy. Baring-Gould was naturally much annoyed, and after the service exclaimed, 'When I use my hymn in my own parish I ought to alter it thus:
>
> ' "Onward, Christian soldiers,
> Marching as to war,
> With the cross of Jesus
> Left behind the door!" '
>
> "At one time this anecdote was extensively remembered in England and the United States, but it is now forgotten."—*New Music Review, October, 1924.*

There is another lovely story which I have read somewhere of Baring-Gould, his courtship and marriage. In the course of his parish duties at Horbury he fell in love with Grace Taylor, daughter of a mill-hand. With the consent of the parents he sent the girl away to be educated, and on her return to Horbury they were married, May 25, 1868. Baring-Gould himself pronounced the marriage bans. It was a happy union; the wife was his companion and constant assistant until her death (1916), and then the minister had these words inscribed on her tomb: "Half of my soul."

The Rev. Sabine Baring-Gould was born January 28, 1834, at Exeter, England; graduated from Cambridge in 1854; was ordained in 1864 and became curate of Horbury. In 1871 he was appointed by the Crown, rector of East Marsea, Essex. In 1881 Mr. Baring-Gould became Rector of the parish in Lew Trenchard, Devon, where his family had had its seat for three hundred years, inherited with the family property on his father's death in 1872. In the study of the Manor House, a room paneled in fine dark oak, "worked," says Dr. Benson, "this remarkable man, who was not only squire and Rector, but also theologian, historian, novelist and poet." His most important works are "The Lives of the Saints," "Curious Myths of the Middle Ages," "Legends of the Old Testament" and "A Book of the Riviera" (1905), in which he gives charming pictures of life on the Mediterranean. At the time of his death Baring-Gould had written one hundred and five works on various subjects—archæology, fiction, travel, history, folk-lore, and religion. It had been his custom to write a new work each year. When one considers the years of research, work and study required, Baring-Gould was certainly a prodigy.

The Rev. Sabine Baring-Gould died January 2, 1924, in the Lew Trenchard Manor House, North Devon, England.

The stirring tune "St. Gertrude," composed by Sir Arthur Seymour Sullivan for the December (1871) number of "The Musical Times" (London), has added much to the popularity of the hymn, now one of the war songs of the Christian Church.

Arthur Seymour Sullivan, one of the best of modern English composers, was born May 13, 1842, in London; studied music at the Royal Academy, London, and at the Conservatory of Music, Leipzig. Baker in his "British Musical Biography" says that "Sullivan's light operas, cantatas, songs and church music have attained a popularity without a parallel." Twenty of his hymn tunes appear in the "Presbyterian Hymnal." The honor of knighthood was conferred on him May 22, 1883, by Queen Victoria. Sir Arthur Seymour Sullivan died November 22, 1900, in London.

## (387) "Take My Life, and Let It Be"

Frances Ridley Havergal, sometimes called "The Theodosia of the Nineteenth Century," author of the hymn, "was born in an atmosphere of hymns." Her father, the Rev. William Henry Havergal, was a poet; wrote many hymns and was well known as a composer of church music.

Frances Ridley Havergal was born December 14, 1836, at Astley, Worcestershire, England, where her father had been rector for twenty years. She was a born poet, beginning to write verse at the age of seven.

In 1845 her father was appointed to the rectory at St. Nicholas and became a canon of Worcester Cathedral. The family removed to Worcester, and here Miss Havergal's early years were spent. Her education was acquired at English and German boarding schools, and thus she became proficient in the French, German and Italian languages. Latin, Greek and Hebrew were among her acquirements. Miss Havergal was very musical, having decided talents as composer, singer and performer. She cultivated her voice to such a degree that she was often sought after to appear as soloist in concert work. She excelled also as a performer on the piano, and her interpretation of the "Moonlight Sonata" (Beethoven) was in that day almost unrivaled.

It is not at all strange that at this time she seriously considered making music her career. But Frances Ridley Havergal had higher thoughts. "'Love and Service' were her ideals. Christianity was her predominant characteristic, and she considered literal 'Singing for Jesus' her most direct mission from Him."

Her "Poems" first appeared in 1860 in "Good Words," and from that time she contributed regularly to religious periodicals, and now her hymns and verses are treasured all over England and America.

There is a lovely story in Dr. Robinson's "Annotations," telling how Miss Havergal was led to write the hymn "Take My Life, and Let It Be." She was invited to spend a few days at the home of a friend, and there met a number of other friends, some of them unconverted:

> "She prayed—'Lord, give me all in this house! and He just did! Before I left the house everyone had got a blessing.' The

poem was written in an outburst of joy that she had been made 'instrumental in the conversion of certain dear friends.'"

In Brown and Butterworth's "Story of the Hymns and Tunes" we find the origin of her hymn "Thy Life was Given for Me":

> "It was suggested by the motto over the head of Christ in the great picture 'Ecce Homo' in the Art Gallery of Düsseldorf, Prussia, where she was at school. The sight—as was the case with young Count Zinzendorf—seems to have had much to do with the gifted girl's early religious experience and indeed exerted its influence on her whole life."

Fully seventy-five of Miss Havergal's hymns are now in general use, and thus she ranks with other women hymn writers, Sarah Flower Adams, Charlotte Elliott, Adelaide Anne Procter, Anne Steele, Anna Laetitia Waring and Helen Maria Williams, who have added so much to the glory of our hymnals.

Frances Ridley Havergal died June 3, 1879, at Caswall Bay, Swansea, Wales.

The hymn "Take My Life, and Let It Be," is sung to the tune "St. Bees," by Dr. John B. Dykes.

## (391) "Jesus Shall Reign Where'er the Sun"

This is Dr. Watts' version of the Seventy-second Psalm, "Christ's Kingdom among the Gentiles." Watts' monumental work was his versification of the Psalms, occupying his time and thoughts for several years. "The peculiar feature of his version," says Dr. Breed, "is the New Testament flavor which he gives to the Old Testament poetry."[1]

The hymn was used in 1862 when five thousand natives in the South Sea Islands substituted a Christian for a pagan Constitution, and they joined with one voice in singing the hymn.

The hymn is sung to the tune "Park Street," a sturdy, vigorous melody, and a favorite with choir and congregation. It was arranged from Frederick M. A. Venua, *circa* 1810. Little is now known of the composer. He was born in 1788 in Paris, but in later life lived in Exeter, England, where he died in 1872.

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[1] "The History and Use of Hymns and Hymn Tunes," Rev. David R. Breed. By permission of Fleming H. Revell Company, New York.

## (393) "Watchman, Tell Us of the Night"

The hymn was written by Sir John Bowring, and appeared in his "Hymns," published in 1825. The volume has long been out of print, but the best hymns, including "Watchman, Tell Us of the Night," appeared in the "Memorial Volume," published in 1873 by Lady Bowring the year following his death.

He was a Unitarian in theory, but in his practical life he was a devoted believer in Jesus Christ, and wrote two hymns to confirm his belief—"In the Cross of Christ I Glory" and "Watchman, Tell Us of the Night," a triumphant note regarding the universal spread of the Gospel of Christ.

The tune "Watchman," composed by Lowell Mason in 1850, has placed Bowring's lyric among the strongest hymns in the "Presbyterian Hymnal." Brown and Butterworth say in their "Story of the Hymns and Tunes":

> "The tune written to this pealing hymn of Sir John Bowring has never been superseded. In animation and vocal splendor it catches the author's own clear call, echoing the shout of Zion's sentinels from city to city. Words and music together, the piece ranks with the foremost missionary lyrics."

## (401) "From Greenland's Icy Mountains"

This hymn, the most inspiring of all missionary lyrics, was written in 1819 by Bishop Reginald Heber.

The story of the hymn is given by Silas H. Paine in his "Stories of the Great Hymns of the Church":

> " 'FROM GREENLAND'S ICY MOUNTAINS'—1819
> REV. REGINALD HEBER, 1783-1826
>
> "A general collection had been called for in all the churches of England, to be taken up on Whit-Sunday, 1819. A young rector was visiting Dr. Shipley, his father-in-law, just at that time, and on Saturday Dr. Shipley said to the young minister, 'Write something for them to sing in the morning.'
>
> "So the young man went over to another part of the room, and soon the doctor shouted, 'What have you written?' and the three stanzas which had already been completed were read to him.
>
> " 'There, there, that will do very well.'
>
> " 'No! no! the sense is not complete yet.' And so he added a fourth stanza, and the Dean stopped him, and would not let him write any more.
>
> " 'Let me add one more stanza,' said the young man, but the Dean was inexorable. And so our Missionary Hymn has but four

stanzas, when its author wanted to give us five. It was printed on slips that evening and sung by the people next morning, but two or three years later the words found their way to this country, and fell into the hands of a lady in Savannah, Georgia, who liked them so much that she was anxious to find a tune to suit them. She ransacked her books in vain, and then happened to remember that down the street there was a young bank clerk who was thought to have considerable musical talent. So to him she went with the hymn and asked if he could write a tune to fit it. He complied, and in a half hour handed her the tune that with the words is sung all over the world as the 'Missionary Hymn.' The Savannah bank clerk was Lowell Mason."

At the present day special interest seems to center about the third and fourth lines of the second verse:

"Though every prospect pleases
And only man is vile."

One hundred years and more have now passed since Heber wrote those lines. During these years the Christian missionaries have brought civilizing and refining influences to bear on "Ceylon's Isle." Many earnest Christians now say that Heber's hymn should not be sung any more in this form: "It is a reflection on the people of Ceylon. They are civilized, and many are Christianized. They cannot be called vile!"

This was the view taken at a meeting held in New York, as noted in the "New York Times" of January 25, 1926:

"'From Greenland's Icy Mountains' Expurgated on Plea Man is Not Vile in Ceylon's Isle

"Bishop Heber's famous missionary hymn, which begins 'From Greenland's Icy Mountains,' was expurgated at a Lutheran rally in St. Luke's Lutheran Church, Washington Avenue, near DeKalb Avenue, yesterday, because it contains a sentiment uncomplimentary to the Ceylonese.

"Dr. R. B. Manikam, Professor of Philosophy at Noble Christian College, India, told the Lutherans that he greatly regretted that the hymn had ever been written, because it cast aspersion on the good people of Ceylon. The stanza which was objectionable to the Oriental visitor was this:

"'What though the spicy breezes
Blow soft o'er Ceylon's isle;
Though every prospect pleases
And only man is vile?
In vain with lavish kindness
The gifts of God are strown.
The heathen in his blindness
Bows down to wood and stone.'

"'It is not a fair statement to make that in Ceylon's isle men are vile,' said Dr. Manikam. 'There are vile men, for that matter, all over the world. I am sorry that Bishop Heber ever wrote that poem.'

"The Rev. Dr. Stephen M. Paulson, pastor of the church, rose to his feet.

"'I think Dr. Manikam's point is well taken,' he said. He then announced that the hymn would be sung, but with the omission of the second verse. The first, third and fourth stanzas were then sung with a will."

There is but one course now to be taken in regard to Bishop Heber's hymn. When it appeared in 1819, conditions in Ceylon were undoubtedly as Heber stated: "Only man is vile." Bishop Heber died April 3, 1826; the hymn must remain as he wrote it. The passage noted by Dr. Manikam cannot be expurgated; not one of our modern hymn writers would undertake the task. It must stand as one of our great missionary hymns, an example of our finest modern hymnody; the work of that eminent English poet and divine, Reginald Heber.

The hymn has always been associated in my mind with the "Village Choir" of my childhood! How those rural choristers loved to sing, softly and tenderly, the lines speaking of Oriental scenes,

"What though the spicy breezes
Blow soft o'er Ceylon's isle!"

and with what vigor and enthusiasm they sang in the next verse:

"Salvation! O salvation!
The joyful sound proclaim!"

The "Living Age" of Boston in its issue of June 19, 1926, pays this tribute to Bishop Reginald Heber:

"A FORGOTTEN HYMN WRITER

"'They have just been celebrating at Wrexham the centenary of Bishop Heber's death,' says the 'Daily Telegraph.' The odd convention which ordains that little notice should be taken of the authors of the words of hymns has left people who know many of his verses by heart ignorant of who he was, or even that it was he who wrote the familiar lines. But if literary power is to be judged by the general affection for an author's work, Reginald Heber was a great man. In any list of a dozen of the most popular English hymns one or two of his would certainly be found. Everybody knows the words of 'From Greenland's Icy Mountains.' Whatever some of us may think of its artificiality, it is idle to deny that the author was expressing the thoughts and emotions of the hosts of people in verse which seems to them beautiful."

Barry Wells

The "New York Times" also pays a tribute to Bishop Heber in an editorial, November 10, 1927, showing that Greenland is no longer a forlorn, desolate island, but an important naval station for meteorological reports:

"'FROM GREENLAND'S ICY MOUNTAINS'

"When Reginald Heber, who died just a hundred years ago, wrote of 'Greenland's Icy Mountains'—an improvisation for a service in behalf of the Society for the Propagation of the Gospel—he gave Greenland a frigid repute which even the alluring name given to it by the first Norse visitants could not overcome. For a century the Christian Church has sung this line as an extreme of cold to be put beside the warmth of India's coral strand, the golden sands rolled down by the rhyming African fountains and Ceylon's spicy breezes. But now the heart of this Arctic continent is revealed by Professor Hobbs, who has just returned from a summer's meteorological work there, as the veritable 'north pole of cold.'

"A few little groups of humanity, somewhere between ten and twenty thousand Eskimos, half-breeds and Danes, cling to the rocky fringe of the great ice-cap, rising from 4,000 to 8,000 feet, and doubtless do not consciously think of themselves as in the thrall of 'error's chain.'

"They are now in touch with Christian civilization. Professor Hobbs sent a message night before last from New York to the station in Greenland, and in two hours had an answer. Far from being dwellers in the remotest, shut-away part of the globe, their continent is now a center of scientific service to the rest of the world. It is the 'North Wind Pole,' the home of Boreas and Kaikias, whom the Greeks pictured in the frieze of their Temple of the Winds. It is from those same mountains of ice that life-saving meteorological reports are to go out to all the shores of the North Atlantic to warn the ships of the sea and air of the sorties of the savage winds bred on the ice-cap.

"In time these weather reports from Greenland will doubtless spread to all coasts and give Bishop Heber's famous line a new significance. The beginning of this scientific undertaking is a fitting celebration, though not planned as such, of the centenary of him who sang in praise of those who 'climbed the step ascent of heaven through peril, toil and pain,' and in his own life illustrated the missionary zeal which he hoped would spread 'from pole to pole.'"

## (404) "Hail to the Lord's Anointed"

James Montgomery, author of the hymn, British poet and journalist, was born November 4, 1771, at Irvine, Ayrshire, Scotland, the son of a Moravian minister. His education was acquired at a Moravian school at Fulneck, near Leeds, where he remained ten years. Here he made

a public profession of religion by uniting with the Moravian Church. But as he grew to manhood the pleasures of the world drew him away from a religious life, causing him many years of doubt and dissatisfaction. At last, at the age of forty-three, he found peace and comfort when he again united with the Moravian Church.

A great sorrow came to him in early life. His parents went to the West Indies in 1783 as missionaries, where both died, one in Barbadoes and the other in Tobago.

Poetry was his dream and idol in his youth. He neglected his studies at Fulneck and spent much of his time in writing two epic poems, one on "Alfred" and the other "The World," after Milton. The brethren at Fulneck now apprenticed him to a grocer at Mirfield, which was not to the liking of a boy with poetic thoughts. "He ran away in June, 1789, but after many wanderings," says Dr. Robinson, "returned and was employed as a shop-boy in Wath, a village in Yorkshire." A year later Montgomery went to London with a volume of manuscript poetry, offering the poems to a London publisher, Mr. Harrison. The poems were declined, but Harrison engaged the young poet as his shop-man, where he remained until 1792, when he obtained a situation as clerk in the office of Joseph Gales, publisher of the "Sheffield Register," a newspaper with revolutionary tendencies. Montgomery now became an extensive contributor to the paper, and when Gales fled to America to avoid arrest for treason Montgomery started a new weekly journal called the "Sheffield Iris," and in this work he continued for thirty years.

Montgomery experienced some trials on account of the principles advocated in the "Iris," which were too liberal for the Government's ideas. He was imprisoned in 1795 and again in 1796, and "to this imprisonment," says Dr. Duffield, "we are indebted for many of his poems and hymns."

In 1805 he brought out a poem, "The Ocean," which attracted much notice, and in 1806 "The Wanderer of Switzerland," founded on the French conquest of that country. This attracted the notice of Lord Byron, who

said it was "worth a thousand 'Lyrical Ballads,'" and that "Montgomery was a man of considerable genius."

In 1825 the "Iris" fell into other hands. Montgomery had not the journalistic faculties to keep the paper in favor with the public. Other papers came forward and filled the place he might have occupied. He continued to live in Sheffield, engaged in religious and philanthropic work, and in writing the hymns by which he is best known.

"The Government," says Dr. Duffield, "(by way, perhaps of atonement) gave him in 1833 a literary pension of two hundred pounds a year," which he enjoyed until his death in Sheffield, April 30, 1854.

The hymn "Hail to the Lord's Anointed" is a metrical version of the Seventy-second Psalm, written as a Christmas ode, and was sung on Christmas Day, December 25, 1821, at a Moravian Convention held at Fulneck.

In the following year, April, 1822, the hymn attained a real impetus, and it has since "gone," says Dr. Breed, "round the globe." This took place at a Wesleyan missionary meeting in Liverpool; Montgomery was present, and at the conclusion of his address he recited this hymn on "The reign of Christ on earth." It was received with great enthusiasm. Dr. Adam Clark was in the chair, and was so much pleased that he begged the author for a copy, and subsequently printed the hymn in his "Commentary." It is now found in all hymnals throughout the Christian world.

One other hymn by James Montgomery should be noted: No. 574—"Prayer Is the Soul's Sincere Desire."

The tune "St. Anselm," to which "Hail to the Lord's Anointed" is sung, was composed in 1868 by Sir Joseph Barnby.

### (419) "Children of the Heavenly King"

This is considered the best of the Rev. John Cennick's hymns. It appeared in 1742 in his "Sacred Hymns for the Children of God in the Days of Their Pilgrimage." John Cennick, a prolific hymn writer, was born at Reading, England, December 12, 1718, of Quaker parentage, but grew up in the Church of England.

Until his thirteenth year he was strictly brought up at home, but his visits to London, where he went to learn

some trade, had a bad effect on his morals, and he soon became wild and reckless. On one occasion he met a Mr. Kinchin in London, an earnest religious man, with whom he formed a great friendship; this led to Cennick's conversion. Through Kinchin he made the acquaintance of the Wesleys, and was appointed by John Wesley teacher of a school for colliers' children at Kingswood. He also began to act as lay preacher until 1740, when he had a disagreement with Wesley as to points of doctrine, and withdrew from the work. He now formed an independent society of his own, which, however, was soon gathered into the Whitefield or Lady Huntingdon Connection.

Cennick spent most of the remainder of his life in the northern part of Ireland, but in 1755 returned to London.

He published his "Sacred Hymns" in three parts and in various editions (1741-1749), and in 1754 his "Hymns to the Honor of Jesus Christ; Composed for Such Little Children as Desire to be Saved."

I find this interesting note in Nutter and Tillett's work regarding the "Sacred Hymns":

> "I would not have any," says Cennick, "who read these hymns, look to find either good poetry or fine language, for indeed there is none."(1)

To which Dr. Edwin F. Hatfield adds:

> "It was the truth. The few hymns from his pen that are now used have been considerably modified to fit them for the service of song, and are known at present almost wholly in their altered forms."

The Rev. John Cennick died July 4, 1755, in London; a man of sincere and earnest piety.

The hymn is sung to the tune "Pleyel's Hymn," arranged from a melody of Ignaz E. Pleyel. The tune first appeared in the old hymn and tune books in the "Fifties." It is today found in the "Presbyterian Hymnal" and the hymnals of other denominations.

## (434) "O Jesus, Thou Art Standing"

William Holman Hunt achieved a great success in 1854 by his painting, "The Light of the World," representing our Saviour knocking at the door, in illustration

(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter and Wilbur F. Tillett. Copyright 1911; used by permission of the Methodist Book Concern.

of the passage in Revelation (III:20), "Behold, I stand at the door and knock." Hunt's work produced the greatest effect of any religious painting of the century; "For the first time in England," wrote William Bell Scott, "a picture became a subject of conversation and general interest from one end of the Island to the other." Bishop How undoubtedly had Hunt's work in mind when he wrote (1867) the verses: Christ standing in the garden, waiting, listening; the painting illustrating in the most exquisite manner the spirit of the hymn. The hymn first appeared in "The Supplement to Psalms and Hymns" (1867).

The Rt. Rev. William Walsham How, D.D., born December 13, 1823, in Shrewsbury, was educated at Wadham College, Oxford, graduating in 1845, and was ordained in 1847. In 1851 he became rector of Whittington, Shropshire, where he was engaged in parish work for twenty-eight years. In 1879 Queen Victoria appointed him Suffragan Bishop of Bedford, working in the East End of London, and founding the East London Church Fund. He was particularly fond of children, and was commonly called "The Children's Bishop." In 1888 Queen Victoria appointed him Bishop of Wakefield, and in the north of England he continued to do important work.

Bishop How died August 10, 1897.

The tune "St. Edith" is an adaptation (1871) by the Rev. Edward Husband, from a melody by Justin Heinrich Knecht, "a musician of the last century," says Grove, "who, though now forgotten, was a considerable person in his day." He was born September 30, 1752, in Biberach, Swabia; was Professor of Literature for some years in his native town; took up music, and in 1807 was director of the opera in Stuttgart, but resigned his post a few years later and returned to Biberach, where his death occurred in 1817.

The Rev. Edward Husband, an amateur organist and composer, was Vicar at St. Michael's in Folkstone; gave organ recitals in his church, lectures on church music, and in 1882 was editor of "Supplemental Tunes to Popular Hymns," published by Novello (1882).

## (436) "Art Thou Weary, Art Thou Languid?"

The Rev. John Mason Neale, D.D., in the composition of this hymn "shows his scholarship in other languages and his skillfulness in the use of his own," and was probably the most successful of modern translators from the Latin and Greek. Dr. Neale called the poem "Idiomela, in the Week of the First Oblique Tone," and it is taken from his "Hymns of the Eastern Church" (1862).

Dr. Neale explains that "Idiomela" means "stanzas which are their own models." The hymn was written by St. Stephen, the Sabaite, a monk in the Monastery of St. Sabas, placed there when a lad of ten years by his uncle, John of Damascus, a famous scholar and teacher. Stephen remained there fifty-nine years, becoming the poet of the community and its choir director. Though he died more than eleven hundred years ago, his hymn is still sung, but given a new tenure of life by Dr. Neale.

John Mason Neale was born January 24, 1818, in London. On the death of the father, the Rev. Cornelius Neale, in 1823, the widow with her son and three daughters removed to Shepperton, where the son received an education, sometimes at home, sometimes at school. In October, 1836, he went to Trinity College, Cambridge, graduated in 1840, and took a small living at Crawley in Sussex, but as the climate was not suited to his frail health, he removed to Madeira, with his wife, Sarah Norman Webster, whom he had married in 1842, remaining there three years. On his return to England he was presented in the spring of 1846 by the Ladies Amherst and De la Warr, co-heiresses of the third Duke of Dorset, to the wardenship of Sackville College, East Grinstead, Sussex, a charitable institution founded in 1608, not for educational purposes but as an almshouse for the shelter and maintenance of thirty poor householders. Although the stipend was less than thirty pounds a year, Neale made this his home, steadily declining lucrative offers in other parts of England, and remained in Grinstead until his death.

In 1854 he established a sisterhood at Rutherfield on a small scale, transferring it in 1856 to East Grinstead, under the name of the "Sisterhood of St. Margaret."

Early in his career at Grinstead the college buildings were restored, the chapel was entirely rebuilt, ornaments and decorations suggestive of Rome being added by Neale, which aroused a bitter protest from his Bishop, Dr. Gilbert of Chichester, who inhibited Neale from officiating in the diocese for a period of fourteen years; not until 1863 was the ban removed, and he allowed to preach. His avowal of High Church doctrines, with Romanizing views, raised much opposition and even subjected him to mob violence; some of his "houses" were abandoned.

The literary work he accomplished while warden of Sackville College was simply remarkable; it may be divided into four classes:

1. Theological;
2. Hymnological;
3. Tales and Books for Children;
4. Miscellaneous.

A few may be noted: "The Egyptian Wanderers," "The Followers of the Lord," "Tales of Christian Heroism and Endurance," "Medieval Hymns," and "Hymns of the Eastern Church," "Lent Legends," and "Sermons for Children." He contributed one-eighth of "Hymns Ancient and Modern."

Scotland, America and Russia all showed themselves more appreciative of his work than his own country. Harvard College conferred on him the degree of D.D.

Dr. Neale died August 6, 1866, while warden of Sackville College.

The hymn "Art Thou Weary, Art Thou Languid" is associated with the tune "Stephanos," composed by the Rev. Sir Henry Williams Baker, Bart., born May 27, 1821, in London, the son of Sir Henry W. Baker, C. B., of the British Navy. He was educated at Cambridge, and having taken Holy Orders in 1844, was appointed in 1851 vicar at Monkland, Heresfordshire, a benefice he held until his death. In 1851 he succeeded to the Baronetcy.

Sir Henry, a poet as well as musician, was one of the forty clergymen who compiled "Hymns Ancient and Modern." He had the honor of being chosen their chairman, and wrote thirty-three of the hymns. In 1852 he

wrote at Monkland his first hymn, "O What if We Are Christ's?"

He died February 12, 1877, at Monkland.

## (438) "Come, Ye Disconsolate, Where'er Ye Languish"

The hymn as written in 1816 by Thomas Moore, the great poet of Ireland, contained two verses only. A third verse was added in 1831 by Thomas Hastings.

Thomas Moore, born May 28, 1779, in Dublin, was the son of well-to-do people. He was a precocious boy,

> "Having all the gifts of an actor and mimic," as we read in his "Life" by Stephen Gwynn, "and they were encouraged in him, first at home and then at the boarding school, to which he was sent. At the age of eleven, Master Moore already figured on the playbill of some important private theatricals, reciting the 'Epilogue.'"

In 1793 Moore's name first appeared in print as a contributor of some verses to "Zelia," in a Dublin periodical, the "Anthologia Hibernica."

He entered Trinity College, Dublin, in 1794. Here he met Robert Emmet and came very near being dragged into the plots of the "United Irishmen." The execution of Emmet made a deep impression on Moore, especially his address to the judges, asking the charity of silence, "Let no man write my epitaph"—words which inspired Moore to write, in later years, his famous lyric, "O breathe not his name."

In 1798 he graduated from Trinity, and in April, 1799, went to London to enter the Middle Temple and prepare for the bar, but the social life of London, in which he soon became a leader, through his poetical and musical attainments, took his thoughts away from legal studies. He soon received an introduction to Francis Rawdon-Hastings, second Earl of Moira, who invited him to his country seat at Donington Park, Leicestershire.

Moore was a frequent guest at Lord Moira's home, and here he prepared his first poetical work for publication, a translation of the "Odes of Anacreon." The work was brought out in 1800 with a dedication to the Prince of Wales, and a long list of distinguished subscribers; it was a great success. Moore's social career in London now

reached its height, but at a cost which far exceeded his income.

Through the influence of Lord Moira he was appointed in August, 1803, "Registrar of the Admiralty Prize Court" in Bermuda.

He sailed from Spithead, September 25, on the frigate "Phaeton," and after a pleasant voyage, during which he made friends with everyone on board, he arrived at Norfolk, Virginia, early in November. Here he was delayed, waiting for a ship, but in the meantime was hospitably entertained in the home of the British Consul, Colonel Hamilton. He finally reached Bermuda early in January, 1804.

Bermuda seemed at first to the poet a sort of fairyland, as he has described it in his Epistle to Lady Donegal:

> "The morn was lovely, every wave was still
> When the first perfume of the cedar hill
> Sweetly awaked us, and with smiling charms
> The fairy harbor wooed us to its arms."

The island proved anything but a fairyland, and Moore was soon "disenchanted," says Gwynn, "of his dream, which was to make in Bermuda a home for himself and his family." It was very monotonous on the island; there were plenty of festivities, but no musical or literary life. The income from the naval prize court proved very uncertain, as its profits depended on an active state of war in and about the West Indies.

Moore decided to return home, and at the end of April, 1804, he left his post, having, in an evil hour, appointed a deputy to discharge the duties of the office and share the profits. On his way he visited New York and Baltimore, then Philadelphia, "the only place in America which can boast of any literary society." Here he found his writings well known. At Niagara a poor watchmaker insisted "that a job done should be accepted as the only mark of respect he could pay to one he had heard so much of but never expected to meet with."

At last he reached home, in November, 1804. "London held out open arms to him," says Stephen Gwynn.

While in Bermuda, Moore had been working at a volume of poems for the London publisher, Carpenter. This was brought out in 1806, entitled "Epistles, Odes and Poems," and led to one of the best known passages

in his life, a wide popularity, through its songs and shorter lyrics, notably two of the songs, "The Woodpecker" and the "Canadian Boat Song," which was suggested to Moore by the chant of his oarsmen as they rowed down the St. Lawrence.

Moore's most famous work was due to the suggestion in 1807 of William Power, owner of a music house in Dublin, that Moore should collaborate with Sir John Stevenson in producing a series of "Irish Melodies." This led to an agreement with Power whereby Moore should receive an annual income of five hundred pounds for writing words to music. The first number appeared in 1808; the rest between 1808 and 1834.

In 1808 Moore was back in Ireland, and in October made his debut at the Kilkenny Theatre. His most successful appearance was in the farce "Peeping Tom of Coventry," in which the "Lady Godiva" was Miss Elizabeth Dyke, a beautiful young girl, with whom he promptly fell in love. On March 25, 1811, Thomas Moore and Elizabeth Dyke were married in St. Martin's Church, Dublin; a happy, ideal union, of which Lord Russell said later:

> "Bessie Dyke received from Moore the homage of a lover, from the hour of their nuptials to that of his dissolution."

In 1814 he entered into an agreement with Longmans for the publication of "Lalla Rookh," on which he had been working for two years. For this poem he was to receive three thousand guineas. Owing to the depression which followed on the peace of 1815, this work did not appear until 1817; but it was an immediate success. After the completion of "Lalla Rookh," Moore removed with his family to Sloperton Cottage, near Bowood, Lord Lansdowne's country seat.

Sad news now came from Bermuda. The deputy whom Moore had left in charge of the post in Bermuda had embezzled six thousand pounds, for which Moore was liable. To escape imprisonment he retired to the Continent, spending some time in Paris, and then to Italy, where he met Lord Byron. In October, 1819, Moore received from Byron as a gift the first part of his "Memoirs." The continuation was sent to him in Paris the next year.

Moore now made his home in Paris, where he was joined by his wife and children. During his exile he wrote another Oriental poem, "The Loves of the Angels," which was published in 1822, and proved fully as popular as "Lalla Rookh." He began the "Life of Sheridan," but its publication was delayed until 1825.

He returned to London in 1822, and there the Bermuda affair was compromised for one thousand pounds, which he secured by a loan from Longmans.

Byron died in 1824, and this raised the question of the publication of the "Memoirs," which Moore had sold to John Murray for two thousand pounds. Byron's executors raised objections to their publication, and the MSS. were finally burned, leaving Moore in debt two thousand pounds to Murray, which he borrowed from the Longmans. It was partly the pressure of the debt thus contracted and partly the wish of Byron that induced Moore to undertake for Murray the "Letters and Journals of Lord Byron, with Notices of His Life." The work was published in 1830, for which Moore received four thousand guineas, of which one-half was advanced, thus enabling him to pay his debt to the Longmans. It is a valuable record of Byron's life, and has probably been more read than any biography in the English language, with the single exception of Boswell's "Life of Johnson."

Moore's last years were harassed by pecuniary difficulties and by the weakness and extravagance of his sons, Thomas and Russell, both in the English army. Thomas left the English service in 1842 to enter the Foreign Legion of France, much to his father's disapproval.

After the death of his last child in 1845 Moore became a physical wreck. Stephen Gwynn, in his "Life of Thomas Moore," gives a sad quotation from Moore's "Diary," made in 1845:

> "The last of our five children now are gone and I am left desolate and alone. Not a single relative have I left now in the world."

He lived until February 25, 1852, when his death occurred at Sloperton Cottage,

> "watched over to the last by the woman who had grown more necessary to him with every year."

Lord John Russell said in the "Memoirs, Journals and Correspondence of Thomas Moore" that "of English lyr-

ical poets Moore was surely the greatest," and that "his reputation was surpassed only by that of Sir Walter Scott and Lord Byron."

Brown and Butterworth, in "The Story of the Hymns and Tunes," say:

> "Thomas Moore, the poet of glees and love madrigals, had sober thoughts in the intervals of his gaiety and employed his genius in writing religious and even devout poems, which have been especially helpful in many phases of Christian experience."

One of these hymns was his "Come, Ye Disconsolate, Where'er Ye Languish," dear to the hearts of all who love our hymnody, which was published in 1816 in Moore's collection of "Sacred Songs."

The hymn was written after Thomas Moore became a Protestant. He was born and brought up in Dublin in the Roman Catholic faith; but after his marriage in 1811 to Elizabeth Dyke, who was a Protestant, he followed her in attending a Protestant church, and allowed his children to be brought up Protestants.

The tune "Alma," which has always been sung to Moore's hymn, was arranged from a work composed in 1792 by Samuel Webbe, an English organist and composer. Webbe was born in 1740 at Minorca in the Balearic Islands, where his father was a government official. Samuel Webbe was chapel master in 1776 in the Portuguese Chapel in London. He was the author of a "Collection of Sacred Music" used in the Chapel of the King of Sardinia, London (1792), a "Collection of Eight Anthems" (1792), the organ parts by Vincent Novello, besides many glees, duets and songs. Samuel Webbe died May 25, 1816, in London.

One other hymn by Thomas Moore must be noted, a great favorite in other days, though not included in our modern hymnals:

> "Sound the loud timbrel o'er Egypt's dark sea;
> Jehovah hath triumphed, His people are free."

A century ago it was very popular in England and America, especially as it was sung to a stirring tune by Charles Avison.

Bishop Hobart admired the tune so much that he begged young Muhlenberg, when he was preparing in 1826 the new Episcopal hymn book, to write some verses to go with Avison's tune. This was done, and now

Muhlenberg's hymn, "Shout the Glad Tidings," appears in our "Presbyterian Hymnal" as No. 188, to the tune "Avison."

Charles Avison, an English composer, was born at Newcastle-on-Tyne in 1710. He studied in Italy, wrote many concertos and sonatas for stringed instruments. The tune "Avison" is a chorus from one of his larger works. For many years he was organist at St. Nicholas Kirk in his native town. Charles Avison died in 1770.

## (442) "There is a Fountain Filled with Blood"

William Cowper, an English poet and author of the hymn, was born November 26, 1731, at Great Berkhampstead, Hertfordshire, England. His mother, to whom were written the memorable lines beginning "O that these lips had language," died in 1737 when the poet was but six years old. His father, the Rev. John Cowper, a conscientious clergyman and Chaplain to George II, died in 1756, leaving seven children; only two grew to manhood —the poet William and his brother John.

Soon after his mother's death William was sent, at the age of six, to a boarding school at Markyate, a few miles from Berkhampstead, where he suffered from the tyranny of the system of "bullying," an established custom then prevalent in English schools. Goldwin Smith, in his "Life of William Cowper," speaks of the trials the poet experienced in his youth:

> "My chief affliction," says Cowper, "consisted in my being singled out from all the other boys, by a lad of about fifteen years of age, as a proper object upon whom he might let loose the cruelty of his temper. I choose to conceal a particular recital of the many acts of barbarity with which he made it his business continually to persecute me."

From Markyate he was sent to Westminster School, where there was, as at Markyate, "an established system and a regular vocabulary of bullying." The sufferings he experienced in these early school days undoubtedly contributed to his nervous breakdown in later years.

At the age of eighteen Cowper entered a solicitor's office in Ely Place, Holborne, a memorable period in his life. During the three years spent in Ely Place he made

frequent visits to the home of his uncle, Ashley Cowper, in Southampton Row, and there met his cousin Theodora, with whom he fell deeply in love; an unhappy attachment. Her father did not approve of the marriage of cousins, and he was much concerned over the tendencies to melancholy which Cowper had developed; so the lovers were parted, never to meet again.

At the age of twenty-one Cowper took chambers in the Middle Temple, and was called to the bar in 1754; in 1759 he removed to the Inner Temple, and was made Commissioner of Bankrupts. During the next three years, while a member of the Nonsense Club with schoolfellows from Westminster, Churchill and Lloyd, he began his poetical work, writing verses for the magazines and translating two books of Voltaire's "Henriade."

His tendencies to melancholy now developed seriously, when he was nominated for a clerkship in the House of Lords. It was necessary that he make a preliminary appearance at the bar of the House; the prospect drove him insane, and he attempted to commit suicide, and would have succeeded but for good friends who came to his aid. They took him to an asylum at St. Alban's, where he remained eighteen months. Upon his recovery he removed in June, 1765, to Huntingdon, to be near his brother John, who was a student at Cambridge. His illness had cut him off from all his old friends, save only his cousin Lady Hesketh, Theodora's sister. At Huntingdon Cowper made new and devoted friends in the Unwin family: Morley Unwin (a clergyman), his wife Mary, with a son and daughter. Cowper became a member of this congenial household as a boarder in November, 1765. In 1767 Morley Unwin was killed by being thrown from his horse, and at the suggestion of the Rev. John Newton, an intimate friend, Mrs. Unwin, with Cowper, removed to Olney, in Buckinghamshire on the Ouse. "Olney was a dull town," says Goldwin Smith, "or rather village, inhabited by a population of lace makers, ill-paid, fever-stricken, and for the most part as brutal as they were poor."

The house in which the Unwins took up their abode was a dismal, tumble-down affair, adjoining that occupied by the Rev. John Newton and family. But the Un-

wins made the best of it, and called their home "Orchard Side." Again I quote from Goldwin Smith:

> "What was the attraction to this 'well,' this 'abyss,' as Cowper called it, and as physically and socially it was? The attraction was the presence of the curate, the Rev. John Newton. John Newton was one of the shining lights and foremost leaders and preachers of the revival. His name was great both in the Evangelical churches within the pale of the Establishment and in the Methodist churches without it."

However, it was a period of peace and quiet, and here the poet passed nineteen years, and made the town memorable by his presence and poetry. The house, "Orchard Side," was converted into a "Cowper Museum" in 1900, one hundred years after his death.

In 1775 Cowper had another attack of insanity, became deranged, and fully a year elapsed before his mind cleared and he could resume his work.

Cowper for some time had contemplated marrying Mary Unwin, and their marriage would have taken place but for this attack of insanity which made their union impossible. She continued to be his constant companion in their walks and talks until the very end—a tender, holy attachment.

Cowper made his first appearance as an author in 1779, with the "Olney Hymns," written in conjunction with the Rev. John Newton. It was Mary Unwin who inspired Cowper to write secular verse, and in 1782 he brought out a volume entitled "Poems of William Cowper, of the Inner Temple," consisting of "Table Talk," "The Progress of Error," "Truth," and other poems, which are still read, though not of interest to the reading public. One critic said, "Mr. Cowper was certainly a good, pious man, but without one spark of poetic fire."

In 1785 Cowper's second volume of poems appeared, containing "The Task," "The History of John Gilpin" and "The Royal George." The book was "an instantaneous success, and indeed marks an epoch in literary history." The poems in the second volume were written by Cowper at the suggestion of Lady Austen, who inspired him to write "The Task" and told him the story of "John Gilpin." Lady Austen was a wealthy widow, who, on a visit to her sister in Chilton, a neighboring village, made

the acquaintance of Cowper and Mary Unwin; and soon the three became fast friends.

Through Lady Hesketh's instrumentality Mary Unwin, with Cowper, were taken out of the "well" at Olney and transferred to a house situated on higher ground and more cheerful, in the neighboring village of Weston. Here lived, at Weston Hall, the Throckmortons, a wealthy Roman Catholic family, whose acquaintance Cowper had made in the previous year. Weston was to be his home for another ten years, and here, with the assistance of Dr. Gregson, the Chaplain at the Hall, he finished his translation of "Homer." The poet was prostrated in 1787 by another attack of insanity, and for six months was helpless.

In 1790 his cousin, John Johnson, known as "Johnny of Norfolk," who had aspirations to be a poet, came to see Cowper, bringing some manuscripts. Cowper did not approve of the poetry, but liked the writer, and the two became fast friends. New friends were indeed needed in the Unwin house. Mary Unwin had a paralytic stroke in 1792, and soon became a helpless invalid.

At this time Cowper had in mind an edition of "Milton," and having secured a commission for the work, was busy making notes and translations of Italian poems. In this he had the co-operation of an old friend, the poet Hayley, who had in mind a similar work on "Milton." The two friends accordingly worked together, but the book was never completed. In 1794 Cowper had another attack of insanity, and his literary work was ended.

Mary Unwin and Cowper were taken to Norfolk and other places to find a comfortable house, finally reaching East Dereham, where the end came. Mary Unwin passed away in December, 1796; William Cowper on April 25, 1800.

Three friends tenderly cared for these afflicted people to the end: Lady Hesketh, their good angel, the poet Hayley, and the faithful Johnson.

The hymn was written (1772) for the collection of "Olney Hymns" at a time, probably, when the poet was recovering from a periodical attack of nervous insanity, which took the form of religious depression. At such times he fancied himself rejected of heaven, and then

ceased to pray, as one hopelessly doomed. Goldwin Smith says:

> "Cowper's recovery came in the form of a burst of religious faith and hope. He rises one morning feeling better, grows cheerful over his breakfast, takes up the Bible, which in his fits of madness he always threw aside, and turns to a verse in Paul's 'Epistle to the Romans.' 'Immediately I received full strength to believe, and the full beams of the Sun of Righteousness shone upon me, I saw the sufficiency of the atonement. He had made my pardon in His blood and the fullness and completeness of His justification.'"

It was after some experience of this character, probably, that the hymn "There is a Fountain Filled with Blood" was written.

Cowper's verses are not found in "Hymns Ancient and Modern" nor in the "Hymnal" of the Protestant Episcopal Church in America.

The tune "Cowper," composed (1830) by Lowell Mason, added interest to the words and became a favorite with American choirs and congregations, but not in England.

The hymn appeared in the hymn books used (1850) in the little Congregational Church in Berlin Heights, Ohio, where my childhood was spent, and the tune "Cowper" in the hymn and tune book, "The Shawm." I well remember the vigor and enthusiasm of the "Village Choir," as they sang of the "fountain" and the sinners "plunged beneath that flood" losing "all their guilty stains," and the tenderness in their voices when they reached the last verse—

> "When this poor lisping, stammering tongue
> Lies silent in the grave."

Seventy-five years have now passed, and with the years much of the sentiment and interest in Cowper's verses have passed away. There is today, even with Christian people, a certain reluctance to rise and sing of a "fountain filled with blood," and that "sinners plunged beneath that flood" would thus "lose all their guilty stains." A beloved minister writes:

> "March 16, 1926.
>
> "I note with interest what you say with reference to the desire on the part of some people that 'There Is a Fountain Filled with Blood' should not be given prominence in this day. I am inclined to think that they are correct in their attitude. I too unite with

you in my admiration for Cowper, and indeed in my appreciation of this hymn, but the criticism is justified. I believe that Cowper went beyond what is supported by Scripture when he uses the words 'fountain filled with blood' and uses the word 'plunged.' He, of course, could justify his usage of such expressions on the ground of poetic license, but they seem unwarranted to many good people at this time, and they seem to teach an unfortunate doctrine."

Seven other hymns by William Cowper appear in the "Presbyterian Hymnal." One must be noted, as it is one of the best of the "Olney Hymns"—No. 519—"God Moves in a Mysterious Way." "Cowper wrote these exquisite lines," says Montgomery, "in the twilight of departing reason."

It is said that on one occasion Cowper thought it was the divine will that he should go to a particular part of the river Ouse and drown himself; but the driver of the post chaise missed his way, and on the poet's return he wrote the hymn, "God Moves in a Mysterious Way." "When the hymn took its place (1779) in the 'Olney Hymns' it was entitled 'Walking with God,' having reference to Genesis V:24, 'and Enoch walked with God.'"

## (464) "Rock of Ages"

The Rev. Augustus Montague Toplady, author of the hymn, was born November 4, 1740, at Farnham in Surrey, England. His father, Major Richard Toplady, died (soon after the child's birth) at the Siege (1741) by the British, of Carthagena. Young Toplady was a student for a few years at Westminster, London; later, his mother having removed to Ireland, his education was continued at Trinity College in Dublin. Here he developed a love for poetry, which resulted, while still in college, in the publication (1759) of a small volume of "Poems on Sacred Subjects," among them several hymns now found in our hymnals. Toplady in later years wrote of his conversion, how he "was brought near to God" while attending, in August, 1756, a meeting held in a barn at Codymain, an obscure hamlet in Ireland, conducted by a layman, James Morris, "who could hardly spell his name." In this way the young poet became a convert to Methodism, and all through his course at Trinity was a zealous follower of John and Charles Wesley.

After his graduation (1760) Toplady was ordained in 1762, and in 1766 became Vicar of Harpford in Devonshire, exchanging in 1768 for the living at Broad Hembury in Devonshire.

Toplady in his college career, as we have seen, was a follower of John Wesley, but after his ordination he became a convert to Calvinism and was one of its most zealous defenders.

The blot in all of Toplady's writings is his bitter attitude towards John Wesley and all his followers. The wrangle began when Toplady in 1769 published a translation of a Latin treatise on Calvinism, which roused Wesley's ire, causing him to bring out an abridgment for the use of Methodist Societies:

> "The sum of all this: one in twenty (suppose) of mankind are elected; nineteen in twenty are reprobated; the elect shall be saved, do what they will; the reprobates shall be damned, do what they can. Witness my hand and seal.
>
> "A————————M————————T."

Toplady's reply was in bitter terms, calling Wesley's article "a willful lie."

In 1774 he brought out his most important work, "Historic Proof of the Doctrinal Calvinism of the Church of England," in which he sets up the "Five Points" in that faith: "Absolute Predestination," "Total Depravity," "Irresistible Grace," "Divine Decree" and "Eternal Damnation." Whereupon Wesley declared he "would fight no longer with chimney sweeps"; that "Toplady is too dirty a writer for me to meddle with," calling him a "lively coxcomb."

This resulted in some venomous replies from Toplady, in which he spoke of Wesley as "Pope John," that he "hatched blasphemy," comparing him with an "old fox, tarred and feathered."

This long continued controversy, which was not at all creditable to these "Disciples of Christ," wore heavily on Toplady, a frail, delicate man, and in 1775 he gave up his parish in Devonshire and removed to London, where he preached for a time in a French Calvinistic Chapel; and in London the end came, August 11, 1778, in the thirty-eighth year of his life.

In London he published (1776) his "Psalms and Hymns for Public and Private Worship," but the first

hymn of the first rank in our language, "Rock of Ages," appeared in the "Gospel Magazine," March, 1776, a publication then controlled by Toplady. In 1815 the Rev. Thomas Cotterill revised the hymn, compacting the lines and changing,

"When my *eyestrings break* in death,
When I soar *through tracts* unknown,"

to the smoother and more musical version now used in our hymnals.

William E. Gladstone, many years later (1839), when Prime Minister, was so impressed with the beauty of the imagery and the deep piety of the hymn that he translated it into Latin verse.

The beloved Prince Consort, Albert of England, repeated constantly on his death-bed the lines,

"Nothing in my hand I bring,
Simply to Thy cross I cling."

Spurgeon said, in speaking of "Modern Doubt and All Its Vagaries," "Get into the 'Rock of Ages, Cleft for You,' and you will abhor the quicksand."

I have often wondered when and where Toplady wrote his hymn. We must remember that poets are "born," not "made." While some work "in season," many work "out of season"—whenever the spirit moves.

There is a legend or story about every great classic, be it poetry or music. Rossini wrote the "Overture" to "William Tell," score and band parts, the night before the opera was brought out (1829) at the Scala Opera House in Milan. The next evening, at the first performance of the opera, the orchestra played the "Overture" at sight, with the ink hardly dry on the manuscript.

I have read somewhere that Toplady and Charles Wesley spent an evening together in discussing the "Five Points" in Ritualism—"Lights," "Vestments," "Incense," "Genuflexions," and "Sign of the Cross"—and that Wesley, before retiring, wrote "Jesus, Lover of My Soul," while Toplady wrote his "Rock of Ages."

According to another writer, Toplady wrote the poem while taking refuge under a "rock" during a storm; a possible story, but it lacks confirmation. The other story is wrong about Wesley's hymn; "Jesus, Lover of My Soul" was written in 1740, thirty years before the theological discussion with Toplady over "Ritualism."

Such a worker was Toplady! After the daily routine of never ending parish work was over, he would go to his study and remain at his desk until two or three o'clock in the morning. In this way the supreme hymn of our language, "Rock of Ages," was created. And this is true of every other great work in literature and art. There is a beautiful thought in one of Rossetti's poems:

> "Does the road lead up hill all the way?
> Yes! to the very end."

The tune "Toplady," composed (1830) by Dr. Thomas Hastings, is wedded to the words; no other tune for congregational use should be sung to the hymn.

Thomas Hastings, born (1784) in Washington, Litchfield County, Connecticut, removed with his parents in 1796 to Clinton, New York. Here the lad experienced some of the hardships of pioneer life through the hard routine of the farm. In the long winter months he gathered the rudiments of an education by a daily walk of six miles to the village school, and a love of music as a member of the village choir. In musical theory Dr. Hastings was entirely self-taught, acquiring his knowledge from a treatise on music which he pored over until he had mastered the subject. The following years were devoted to choir and singing school work until business called him back to the farm. In 1816 he returned to music, compiling with Professor Norton his famous "Musica Sacra."

In 1818 Dr. Hastings was called to Troy and later to Albany to have charge of the music in Dr. Chester's church. At this date he decided to make religious music his life work, believing, says Duffield, that "religion has the same claim in song as in speech." With the assistance of an excellent choir he put his views into practice, with the result that his church became celebrated for its congregational singing.

In 1824 he accepted the editorship of a religious paper, "The Recorder," in Utica, continuing until 1832, when he was called to New York City "to devote himself to its psalmody." "Church music was now for Dr. Hastings a sacred duty, a holy calling," and to this work his life was devoted until the end came, May 15, 1872, in his eighty-eighth year.

Among his important collections of hymns and tunes may be noted "Spiritual Songs" (1831) and "The Christian Psalmist" (1836). In 1844 he became associated with William B. Bradbury, and together they produced a number of books of tunes and anthems, Dr. Hastings regarding "Selah" (1856) as the best. He and his son, the Rev. Thomas S. Hastings, D.D., later President of Union Theological Seminary, New York City, compiled (1858) a hymnal called "Church Melodies," for congregational use, "with tunes adapted to the hymns printed on the pages, and it was received widely into use."

### (469) "I Heard the Voice of Jesus Say"

The Rev. Horatius Bonar, D.D., noted Presbyterian divine and author of the hymn, was born December 19, 1808, at Edinburgh, and educated at the High School and University of Edinburgh. He was fortunate in having Dr. Thomas Chalmers for a teacher, who inspired the young student to high aims in life, and thus was laid the foundation for the solid learning which he acquired in later years. He was ordained in 1837 and began his first pastorate in the old town of Kelso, on the banks of the Tweed in a land celebrated in Scottish romance.

Dr. Bonar entered on his work with genuine enthusiasm; the joy of his life was to preach. A revival having started in Dundee, Bonar entered into it with energy and zeal and labored to carry the movement throughout Scotland. He accordingly wrote "The Kelso Tracts," which had a wide circulation through Scotland and England, finally reaching America, where they were warmly received and read.

Then came the bitter controversy in the old Kirk and the Disruption. Dr. Bonar did not hesitate a moment, and at once cast in his lot with "the Free Church of Scotland." His church in Kelso having been secured to him and his congregation by provisions in the title deeds, the church became the center of power and influence.

The years at Kelso were happy for Dr. Bonar—years of successful work in the pulpit, study and at the fireside. His reputation as preacher and writer increased rapidly, and he had calls to other and larger spheres of work. In 1865 a large and attractive new church, "The Chalmers'

Memorial," was built in the suburb of Edinburgh called "The Grange." The pastorate was offered to Dr. Bonar, and was accepted. His ministry in this new field was in every way successful. Crowds of people flocked to hear him, among them many visitors to Edinburgh. Here for twenty-four years he labored to preach the Gospel until July 31, 1889, when his death occurred. He had been honored in 1853 with the degree of D.D. by the University of Aberdeen.

Horatius Bonar was a prolific writer of religious literature, having edited "The Christian Treasury" and "Presbyterian Review"; but his best work was in hymnology; over one hundred of his hymns are now in general use; eighteen are included in our "Presbyterian Hymnal." In whatever part of the world English men and women gather for divine worship, Dr. Bonar's hymns are sure to be sung.

The tune "Vox Delecti," composed by Dr. John B. Dykes, has added much to the popularity of the hymn.

### (473) "Jesus, Lover of My Soul"

The poet to whom we are most indebted, after Isaac Watts, for the choicest hymns in our hymnals is Charles Wesley, who wrote this hymn in 1740. It first appeared in a collection entitled "Hymns and Sacred Poems," published in 1742.

The Rev. Charles Wesley, born December 18, 1708, was the eighteenth child of the Rev. Samuel Wesley, Rector of Epworth, Lincolnshire, whence the name "Epworth League," so well known in later years among the Methodist Societies.

There were illustrious men who bore the name of Wesley or Wellesley, besides the brothers John and Charles. In 1720 Garrett Wesley of an Irish family, finding himself childless, wished to adopt Charles Wesley if he would take the name Garrett Wesley; but the lad declined. Whereupon Garrett Wesley adopted his wife's nephew, Richard Colley, who assumed his name and inherited his estate. Arthur Wellesley, Duke of Wellington, "The Iron Duke" and victor at Waterloo, was his grandson. The Duke of Wellington was the son of the second Garrett Wesley, Earl of Mornington, the com-

poser, known as the author of glees, madrigals and catches. The tune "Mornington," which appears in our "Hymnal" as No. 154, to the hymn "Awake and Sing the Song," is an arrangement of a chant (1760) by the Earl of Mornington. Dr. Duffield says in his "English Hymns":

> "It is the correct phrase when we call Samuel Wesley's wife 'the well trained Susannah.' She was the daughter of the Non-conformist divine, Dr. Samuel Annesley, and it was a part of her home discipline to train her children pretty thoroughly. Religion was an exact science in that home and Bible reading and prayer were punctually attended to."

Charles Wesley entered Oxford in 1726 and for a time wasted his efforts in "diversions," but soon "awoke out of his lethargy." He persuaded two or three students to go with him to the weekly sacrament, which caused another student to exclaim: "Here is a new set of 'Methodists' sprung up." The name soon spread through the community, and Oxford Methodism began its course.

In 1735 Charles was ordained as a minister of the Church of England, and in October following went with his brother John to Georgia, as Secretary to General Oglethorpe. John was sent out by the Society for the Propagation of the Gospel to labor among the Indians; but the work proved uncongenial and impracticable, involving many hardships, so that the brothers returned to England; Charles in 1736, John in 1738.

After his evangelical conversion (1738) Charles became the poet of the "Evangelical Revival." He was now an able preacher, and with his brother John took a full share in the hardships of a Methodist itinerant. After his marriage (1749) to Sarah Gwynne, Charles had a pastorate in Bristol, where he labored until 1771, when he removed to London; here his death occurred March 29, 1788, at Marylebone.

Poetry was another sense to Charles Wesley. It was the real purpose and aim of his life; he was a ceaseless, untiring writer, who never stopped until death came.

Brown and Butterworth in their "Story of the Hymns and Tunes" say Charles Wesley wrote over six thousand hymns, and they

> "are a liturgy not only for the Methodist Church but for English speaking Christendom."

Wesley is said to have written "Jesus, Lover of My Soul" after having been driven with his brother John by a furious mob from a building in which they were holding a service.

According to a "poetical account" the author was in his study one day when a little bird, pursued by a hawk, flew through an open window into the room and nestled in the bosom of his coat. A more probable version is given by Brown and Butterworth, that the poem was written "after his perilous experience in a storm at sea during his return voyage from Georgia." Young Wesley was ill and sorely alarmed, but knew that he "abode under the shadow of the Almighty."

These stories cannot be verified. The lyric "does not have need of them," says Dr. Breed, "to enhance its beauty."

Twenty-four of Wesley's hymns are found in the "Presbyterian Hymnal." The following might well be included among "The Hymns You Ought to Know":

No. 11—"Christ, Whose Glory Fills the Skies."
No. 147—"O for a Thousand Tongues to Sing."
No. 155—"Ye Servants of God, Your Master Proclaim."

Three tunes in the "Hymnal" are assigned to Wesley's hymn, "Jesus, Lover of My Soul."

"Hollingside"—Dr. Dykes.
"Martyn"—Simeon Butler Marsh.
"Refuge"—Joseph P. Holbrook.

Choirmasters and ministers must make their choice. My own is soon made. The tune "Martyn" is to me a blessed memory, as I heard it sung by the "Village Choir" of my childhood.

## (474) "My Faith Looks Up to Thee"

The story of this sacred song, dear to all Christian hearts, and one of the best known in our hymnals, is told by the author, Dr. Ray Palmer, in his collection of "Poems" (1875) and in the appendix to his "Poetical Works" (1876). It is a lovely story, worthy of repetition, and is found in the works of Benson, Paine, Robinson and other writers on hymnody.

Dr. Palmer was then twenty-two years of age, had just graduated (1830) from Yale College, was in poor

health and had come to New York to commence his theological studies. In the meantime he took a position as teacher in a young ladies' school, and in the home of the lady who kept the school he wrote the hymn.

> "There was not the slightest thought," says Dr. Palmer, "of writing for another eye, least of all of writing a hymn for Christian worship. I wrote the stanzas with very tender emotion and penned the last line with tears."

Possibly his physical condition brought out the thought expressed in the opening lines of the fourth verse:

> "When ends life's transient dream,
> When death's cold, sullen stream
> Shall o'er me roll."

He put the manuscript in his pocketbook, and there it remained until 1832, when Lowell Mason and Thomas Hastings were compiling "Spiritual Songs for Social Worship." One day in Boston, Mason, meeting Palmer on the street, asked him if he had not a poem for the new hymnal. Palmer thereupon brought out the hidden verses from his pocketbook and handed them to Mason, who went into a store near by, copied the verses, and coming out, returned to Palmer his copy without a word of comment. In a few days Mason wrote the tune "Olivet," and again meeting Palmer on the street, said:

> "Mr. Palmer, you may live many years and do many good things, but I believe you will be best known to posterity as the author of the hymn, 'My Faith Looks up to Thee.' "

Such were the simple beginnings of this great hymn, now known throughout the whole religious world. It has been translated into many languages, bringing peace and comfort to countless Christian hearts.

The Rev. Ray Palmer, D.D., born November 12, 1808, at Little Compton, Rhode Island, acquired his early education at home, and at the age of thirteen went out into the world to gain a living as clerk in a dry goods store in Boston. His thoughts were turned towards religion through attending the Park Street Congregational Church. He united with the church under the ministry of the Rev. Sereno Edwards Dwight, D.D.

After a three years' course at Phillips Academy, Andover, he entered Yale College, graduating in 1830, going

thence to New York to prepare for the ministry, where he had a year of theological study. He returned to New Haven for a three years' course in theology, and in 1835 was ordained. His first pastorate was with the Central Congregational Church of Bath, Maine; here Dr. Palmer found leisure and inspiration to write some of his best hymns. In 1850 he was called to the First Congregational Church of Albany, New York.

He remained in Albany until 1865, and then removed to New York to become Corresponding Secretary of "The American Congregational Union," continuing in this work until 1878, when he resigned to become the assistant minister of the Belleville Avenue Congregational Church of Newark, New Jersey, where he continued until his death March 29, 1887. "Thus he lived full of honors," said Dr. Robinson, "labored with unusual success, and went to rest loved and wept by all."

During all the years of his active pastorates Dr. Palmer never ceased writing hymns, and he became one of America's great hymn writers.

The hymn "My Faith Looks Up to Thee" has always been sung to the tune "Olivet," composed in 1841 by Lowell Mason.

### (477) "Just as I Am, without One Plea"

Charlotte Elliott, the author, was born March 18, 1789, at Brighton, England; lived to the great age of eighty-two, and died September 22, 1871, at Brighton, a helpless sufferer, a confirmed invalid most of her life. "This fact appears in the title of her principal publication, 'The Invalid's Hymn Book,' " published in 1836, to which Miss Elliott contributed one hundred and fifty hymns, including the present hymn, famous and dear to all lovers of hymnody.

Miss Elliott's hymn has a history, like everything else that is great in poetry and song. Dr. Robinson relates it in his "Annotations":

> "The story has been told over and over, and yet it will never appear old, of the way in which this hymn of Miss Charlotte Elliott came to be written. In 1822 Dr. Cæsar Malan, of Geneva, was visiting at the house of this young woman's father. One evening, as they sat conversing, he asked her if she thought herself to be an experimental Christian. Her health was failing then

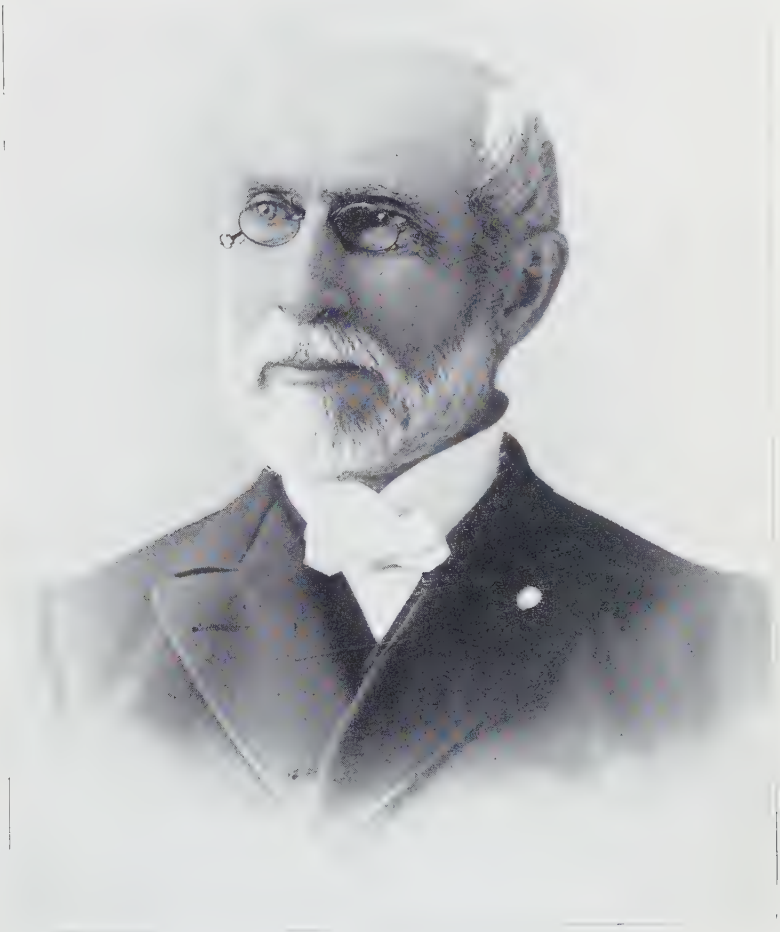
rapidly, and she was harassed often with pain; the question made her petulant for the moment. She resented his searching and told him that religion was a matter which she did not wish to discuss. Dr. Malan replied, with his usual sweetness of manner, that he would not pursue the subject then if it displeased her, but he would pray that she might 'give her heart to Christ, and become a useful worker for Him.' Several days afterward the young lady apologized for her abrupt treatment of the minister, and confessed that his question and his parting remark had troubled her. 'But I do not know how to find Christ,' she said; 'I want you to help me.' 'Come to Him *just as you are,*' said Dr. Malan. He little thought that one day that simple reply would be repeated in song by the whole Christian world. Further advice resulted in opening the young lady's mind to spiritual light, and her life of devout activity and faith began. She possessed literary gifts, and having assumed the charge of 'The Yearly Remembrancer' on the death of its editor, she inserted several original poems (without her name) in making up her first number. One of the poems was 'Just as I Am,' 1836. The words of Pastor Malan, realized in her own experience, were, of course, the writer's inspiration. Beginning thus its public history in the columns of an unpretending religious magazine, the little anonymous hymn, with its sweet counsel to troubled minds, found its way into devout persons' scrap-books, then into religious circles and chapel assemblies, and finally into the hymnals of 'the Church Universal.'"

Duffield tells how the hymn found its way to New York City:

"A little street waif came to a city missionary and held up a torn and dirty piece of paper, on which this hymn was printed. 'Please, sir,' said he, 'father sent me to get a clean paper like that.' The missionary learned that the child's sister had loved to sing it, and that this copy had been found in her pocket after her death. The father wanted to obtain a clean set of the verses, that they might be framed."

The hymn is always sung in American churches to "Woodworth," the second tune on the page of the "Presbyterian Hymnal."

The tune was composed by William Batchelder Bradbury, a well known composer of church music; born October 6, 1816, in York, Maine. He went (1830) with his parents to Boston to begin his musical studies, including lessons on the organ, and in a few years was well known as an organist. He resided in New York (1840-1847) as teacher and composer, later going to Leipzig, where he continued his musical studies with Hauptmann and Moscheles. In the meantime Bradbury's brother in America had organized a company for the



manufacture of pianos. William, on his return to New York, became a member of the firm, continuing in the business from 1854 to 1867. In all these years he continued his work as a composer, and was one of three men (George F. Root and Lowell Mason being the other two) who did so much in those days for church and secular music in America. From 1841 to 1867 Bradbury edited about sixty collections of church and other vocal music, in which many of his compositions were included. The books were a welcome addition to choir libraries, especially quartet choirs, and were a great success, the "Jubilee" (1858) having a sale of over two hundred thousand copies.

William Batchelder Bradbury died January 7, 1868, in Montclair, New Jersey.

## George Frederick Root

George Frederick Root's life was given over entirely to the creation of a higher order of music for the people, and in this he followed the example of Lowell Mason, William B. Bradbury and Isaac Baker Woodbury.

He composed many hymn tunes which were sung throughout the United States and England. Two were favorites: "Varina," set to Dr. Watts' "There is a Land of Pure Delight," and "The Shining Shore," words by the blind poet, Fanny Crosby. One of Dr. Root's tunes appears in our "Presbyterian Hymnal"—"Knocking, Knocking," set to Hymn No. 734—"Knocking, Who is There?" Words by Harriet Beecher Stowe.

He also prepared two collections of music, "The Shawm" and "The Diapason," which were of great service for church choirs. His songs, "There's Music in the Air" and "Rosalie, the Prairie Flower," words by the poet Fanny Crosby, were sung throughout our whole land.

His best known compositions were the war songs, "The Battle Cry of Freedom" (1861), sung to the words, "Yes, We'll Rally Round the Flag," "Just before the Battle, Mother" (1862), and "Tramp, Tramp, Tramp" (1864). Thirty war songs were composed by George F. Root (1861-1865).

Frank J. Metcalf in his "American Writers and Compilers of Sacred Music" tells the story of the song "The Vacant Chair":

> "At the battle of Balls Bluff, October 21, 1861, Willie Grout, a second lieutenant in the Fifteenth Massachusetts Infantry, was killed. A friend of the family, Henry S. Washburn, wrote 'The Vacant Chair,' and when the latter was brought to the attention of Mr. Root he made a tune for it which became very popular both in the army and at home. The first line runs, 'We shall meet, but we shall miss him.' "(1)

George Frederick Root was born August 30, 1820, at Sheffield, Massachusetts; studied music with George J. Webb in Boston and became Lowell Mason's assistant in teaching in the public schools. He removed to New York in 1844, where he taught in "Rutger's Female Institute" and in the "New York Institution for the Blind." In the latter institution he had as a pupil Fanny Crosby, who in later years wrote many verses which he set to music.

In 1850 he went to Paris to study, and on his return brought out (1852) his cantata, "The Flower Queen." Another cantata, "The Haymakers," met with great success. I recall a performance of the work under the direction of the composer, Friday evening, November 17, 1860, in Metropolitan Hall, Chicago, "assisted by a company of ladies and gentlemen from 'The Musical Union.' "

In 1859 he removed to Chicago and acquired an interest in the music store and publishing house of Root & Cady, established by his brother, E. Towner Root; here many of the works of George F. Root were published. The business was destroyed by the fire of 1871, and in 1872 the firm was dissolved.

George Frederick Root and Mary Olive Woodman, sister of Jonathan C. Woodman, the composer of the tune "State Street," were married in August, 1845. They were blessed with a family of lovely children. I have known the two sons for many years, Frederick Woodman Root, a successful teacher of the voice, with whom I studied in other days, and Charles Towner Root, now living in New York, President of the Root Newspaper Association.

(1) By permission of the Abingdon Press, New York.

George Frederick Root was honored by the degree of Doctor of Music, conferred in 1881 by the University of Chicago.

Frederick Woodman Root died November 6, 1916, in Chicago. Dr. George Frederick Root died August 6, 1895, at his summer home on Bailey's Island, off the coast of Maine.

### (480) "Awake, My Soul, Stretch Every Nerve"

The Rev. Philip Doddridge, D.D., English poet and Non-conformist divine, wrote this hymn and a number of others which are justly admired. Thirteen, including this hymn, are found in our "Hymnal."

Dr. Doddridge was a voluminous writer both in poetry and prose. His principal works are "The Family Expositor," a commentary on the New Testament, and "The Rise and Progress of Religion in the Soul." Dr. Breed says in his "History and Use of Hymns and Hymn Tunes":

> "Dr. Doddridge is entitled to rank as one of the great English hymn writers, not because he has written any single hymn of the highest rank, but because he has written so many that have endured the test of time and are still eminently acceptable to the worshiping church."

The Rev. Philip Doddridge, D.D., was born June 26, 1702, in London, of religious parents. His father was an oil merchant in London; his mother, the daughter of the Rev. John Bauman, a Lutheran minister, who had fled from Prague to escape religious persecution.

Young Doddridge, while a child, received his early religious training from his mother, who taught him the history of the Old and New Testaments, using for this purpose some old Dutch tiles with which a portion of the wall of the family sitting room was covered.

In 1712 he attended the grammar school at Kingston-upon-Thames, and in 1715 was removed to a private school at St. Alban's, where he came under the influence of the Rev. Samuel Clarke, a Presbyterian minister. Here he met the Duchess of Bedford, who was so much interested in the young man's talents that she offered to pay his expenses either at Oxford or Cambridge, on the condition that he should enter the ministry of the English Church. This offer young Doddridge declined.

In 1719 he studied for the ministry at a Non-conformist school at Kibworth in Leicestershire, and later was appointed minister of the church in Kibworth. In 1729 at a meeting of Non-conformist ministers, he was chosen to conduct the Academy at Market Harborough, and in the same year he accepted a call to the Independent Church at Northampton, continuing in the work twenty years. In addition to preaching to his congregation, he taught in the Theological Academy, where he trained some two hundred students in theology and philosophy. The work was intense, and under the constant strain his health gave way. Consumption set in, and he left England September 30, 1751, for Portugal, arriving at Lisbon in an exhausted condition; here his death occurred October 26. He was buried in the English Cemetery at Lisbon.

The hymn "Awake, My Soul, Stretch Every Nerve," belongs to the tune "Christmas," arranged from a chorus by Handel.

## (501) "Father, Whate'er of Earthly Bliss"

Anne Steele is said to have written the hymn after the shadow of a great grief had fallen on her, when her betrothed, Mr. Ellsworth, was drowned while bathing in the river, the day before the wedding. Her heart was almost broken, but she remained true to his memory, and never married.

Tender memories of the hymn come to my mind as I recall the "Village Choir" of my childhood. It was a hymn they loved to sing. How tenderly and sweetly the words came from their lips:

> "The blessings of Thy grace impart
> And make me live to Thee."

We were familiar with the name of Lowell Mason, composer of the tune "Naomi," through other tunes he had composed, which were in use by the choir, but we had never heard of Anne Steele. Her name appeared in the tune book with that of Lowell Mason; that was all. It remained for the good men of later days, Benson, Breed, Robinson, Duffield and others, after years of research, to give us the benefit of their labors, in the in-

structive volumes now at hand affording complete data regarding the lives and work of our hymn and tune writers.

Miss Anne Steele was the daughter of William Steele, a successful timber merchant, in Broughton, Hampshire, England, a small town midway between Salisbury and Winchester. Mr. Steele served also as pastor of the Baptist Church in the village. There is some uncertainty among writers as to the date of Anne Steele's birth. Some say 1716; but Dr. Louis F. Benson is probably correct when he says she was born in May, 1717.

Her whole life was passed in Broughton quietly, enjoying the society of her friends and in the exercise of her poetic talents. Miss Steele was an invalid much of her life, almost helpless and confined to her bed, through an injury to her hip when a child. She gave her time and thought to writing hymns. "Some of them," says Dr. Charles S. Robinson, "are among the most prized by God's people of every name."

The hymn "Father, Whate'er of Earthly Bliss" first appeared with other hymns in 1760 in London in two volumes, entitled, "Poems on Subjects Chiefly Devotional, by Theodosia," the *nom de plume* under which she wished the "Poems" to appear. Samuel W. Duffield says, "She permitted her hymns to be published with the understanding that the profits from their sale should go to benevolent objects."

The "Poems by Theodosia," so gentle, loving and tender, soon found their way to the hearts of religious people, and are now included in the hymnals of every denomination of Christians.

Dr. John Rippon's "Selection," published in 1787, included a number of Miss Steele's hymns and was often reprinted in the United States and thus extended her influence here.

The people of Trinity Church in Boston decided to have a hymn book on different lines from the authorized Psalm Service. In 1808 they printed a book for their own use containing only one hundred and fifty-two hymns; fifty-nine of the hymns were by Miss Steele. Dr. Benson, speaking of this new hymnal in his "Studies of

Familiar Hymns," quotes from the preface to the hymnal:

> "If we have extracted more copiously from Miss Steele than from any other writer, we have done no more than what we thought due to her poetical superiority, and to the ardent spirit of devotion which breathes in her compositions."

Dr. Benson adds:

> "Such a tribute from within the most exclusive of denominations, and from another country than her own, reveals something of the great influence of Miss Steele's hymns."

Miss Steele continued to live in the old home of her father, a quaint stone house, until after his death, and then she removed to her brother's home in Broughton; here her death occurred in November, 1778.

The tune "Naomi" was arranged by Lowell Mason in 1836 from a song composed by Hans G. Nageli, born May 16, 1773, at Wetezikon, near Zurich. He was a music publisher at Wetezikon, and President of the "Swiss Association for the Cultivation of Music"; best known as a song composer. He died December 26, 1836, at Wetezikon. "It would seem a sacrilege to the American churches," says Samuel W. Duffield, "to sing the hymn 'Father, Whate'er of Earthly Bliss' to any other tune than 'Naomi.'"

## (505) "How Firm a Foundation, Ye Saints of the Lord"

In the "Presbyterian Hymnal" the authorship of the hymn is ascribed to "K" in Rippon's "Selection." Dr. John Rippon, pastor of a Baptist Church in London, published in 1787 a "Selection of Hymns from the Best Authors," in which "How Firm a Foundation" appears as a new piece, with the signature "K" as author. In later editions of the book during Dr. Rippon's life the signature "K" remained unchanged, but after his death an enlarged edition of the "Selection" was brought out, with the "K" changed to "Kirkham." There was a hymn writer, "Kirkham," who brought out in 1788 a selection of hymns, but he did not include the present hymn.

Another solution of the puzzle was offered by Daniel Sedgwick, a second-hand bookseller in London, who suggested that "K" probably meant "George Keith," a Lon-

don book dealer, son-in-law of Dr. Gill, who was said to have composed hymns based on his father-in-law's sermons. Dr. Julian examined Mr. Sedgwick's papers after his death, and ventured the opinion that George Keith was the author of the hymn. This opinion was accepted by many hymn writers, including Duffield in his "English Hymns" (1886) and Robinson in his "Annotations" (1893).

It was not until Dr. Louis F. Benson brought out (1903) his "Studies of Familiar Hymns" that it was definitely known who was the author of "How Firm a Foundation," and this was largely through the efforts of two "thorough and indefatigable hymn chasers" (as Brown and Butterworth call them), Dr. John Julian and Rev. H. L. Hastings. These men, working independently of each other, found evidence indicating clearly that Robert Keene, a precentor in Dr. John Rippon's church, was the author of the hymn and the composer of the tune "Geard," to which the hymn was then sung.

This great hymn has been "a stronghold sure" and "a tower of defense" in our Christian faith, affording comfort, peace and courage to all human hearts.

The hymn is now sung to the tune "Adeste Fideles," No. 173 in the "Presbyterian Hymnal," composed by Marco Portogallo and already noted in these records.

## (508) "Lead, Kindly Light, Amid the Encircling Gloom"

Many people, on rising in church to sing this hymn, believe it was written by a Roman Catholic. In this thought they are mistaken. "Lead, Kindly Light" was not written by "Cardinal" Newman, as the editors of our "Hymnal" say; nor even by a Roman Catholic. The hymn was written by the Rev. John Henry Newman of the Church of England, twelve years before he embraced the Catholic faith, and forty years and more before Pope Leo XIII made him a cardinal.

John Henry Newman was born February 21, 1801, in London, and, to use Dr. Benson's words, "within the sound of Bow Bells"; the eldest son of the banker John Newman, of the firm of Ramsbottom, Newman & Company. His father possessed deep religious convictions,

and, as the son said later, "he brought me up to take great delight in reading the Bible." The boy's early education was acquired in a private school at Ealing, kept by Dr. Nicholas. His school days were characterized by diligence and good conduct, but also by a certain shyness and aloofness, he taking no part in the school games. He was a superstitious, imaginative boy, who would not venture out in the dark without making the sign of the cross.

Newman entered Trinity College, Oxford, in 1816, and in 1818 won a scholarship of sixty pounds a year; but for this he would have been unable to remain at the University, as in 1819 his father's bank suspended payment. He was graduated from Trinity in 1820, in 1822 was elected a Fellow of Oriel College, and in 1824 was ordained Curate of St. Clement's, Oxford.

In 1826 he became Tutor of Oriel, and the same year Richard Hurrell Froude, with whom he was afterward associated in starting "The Oxford Movement," "one of the acutest, cleverest and deepest men he ever met," was elected Fellow of Oriel. In 1827 Newman was a preacher at Whitehall, and the year following, was appointed Vicar of St. Mary's, Oxford.

During these years "Newman's views were assuming a higher ecclesiastical tone." In 1832 he had a serious difference with Hawkins, the Provost of the University, "as to the religious nature of a tutorship," and the situation becoming acute, he resigned his post as tutor, and accompanied his friend Froude for a tour of Southern Europe. They visited Gibraltar, Malta, Sicily, Naples and Rome. In the Eternal City Newman made the acquaintance of Cardinal Wiseman, and after many earnest conferences with that eminent prelate Newman's tendencies towards Romanism "fixed themselves as permanent principles in his mind." While in Rome he wrote a volume of verses, "The Lyra Apostolica," to show the low state of the English Church.

Newman started for home alone in June, 1833, stopping in Sicily at Leonforte for three weeks, where he was seriously ill with malarial fever. He was at last able to "get off on an orange boat" bound for Marseilles, but was detained another week *en route,* by a calm. Then it was that Newman wrote this immortal poem, "Lead, Kindly

Light." He was in great uncertainty: should he stay with the Church of England or should he go over to Rome? On his return to Oxford he heard Keble, on July 14, preach on the "Natural Apostasy," a sermon which Newman afterwards regarded as the inauguration of the evangelical revival known as the "Oxford Movement." In this work it was "Keble who inspired, Froude who gave the impetus, and Newman who took up the work." This led ultimately to Newman's withdrawal from the Church of England. In September, 1843, he preached his last Anglican sermon, and resigned the living of St. Mary's. He was formally received into the Roman Catholic Church October 9, 1845, and in the following year proceeded to Rome, where he was ordained priest and given the degree of D.D. by the Pope, Pius IX.

Dr. Julian gives further data regarding Newman:

> "In 1848 he became Father Superior of the Oratory of St. Philip Neri at Birmingham; in 1854 Rector of the newly founded Roman Catholic University at Dublin and in 1858 he removed to the Edgbaston Oratory, Birmingham." (1)

He was created Cardinal May 12, 1879, by Pope Leo XIII. Cardinal John Henry Newman died August 11, 1890, at the Oratory, in Birmingham.

Space will not permit me to enumerate all the publications of Dr. Newman. The works attracting the most attention are his "Apologia" (1864) and his "Collection of Poems" (1868), in which appeared "The Dream of Gerontius," showing he possessed "inspiration and genuine power" as a poet. Sir Edward Elgar took "The Dream of Gerontius" as his text for an oratorio, and produced it at the Birmingham Festival (1900).

The tune "Lux Benigna," written by Dr. Dykes (1867), as we have said of other great melodies, belongs to the words. Cardinal Newman said afterwards, "It was Dykes' tune which made the popularity, not my verses."

### (510) "He Leadeth Me; O Blessed Thought"

"The Literary Digest," August 13, 1927, speaks of a wonderful memorial to the Rev. Joseph H. Gilmore, author of the hymn, by a gas company in Philadelphia:

(1) From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

"A GAS COMPANY'S MEMORIAL TO A HYMN

"Gas and religion are not commonly associated in the mind, and it is the more interesting, therefore, to read that the United Gas Improvement Company, a $100,000,000 corporation of Philadelphia, has been inspired to dedicate a tablet to a great hymn, 'He Leadeth Me,' written by the Rev. Dr. Joseph H. Gilmore in 1862. The hymn was written in a house on the spot now occupied by the gas company's new building at Broad and Arch Streets, and the tablet is placed on the Arch Street side. The information that paved the way for the erection of the tablet, we read in 'The Philadelphia Record,' was given two years ago to an official of the gas company by the late Rev. Dr. John Gordon, a Baptist clergyman who was for many years an associate of the late Dr. Russell H. Conwell. Dr. Gordon pointed to a brown stone dwelling, adjoining the gas company's building, and said: 'The old dwelling has a remarkable history; a wonderful hymn, "He Leadeth Me," was written there.' The building came down to make way for an annex to the gas building, but the officials decided that the historic spot should not be wiped from memory.

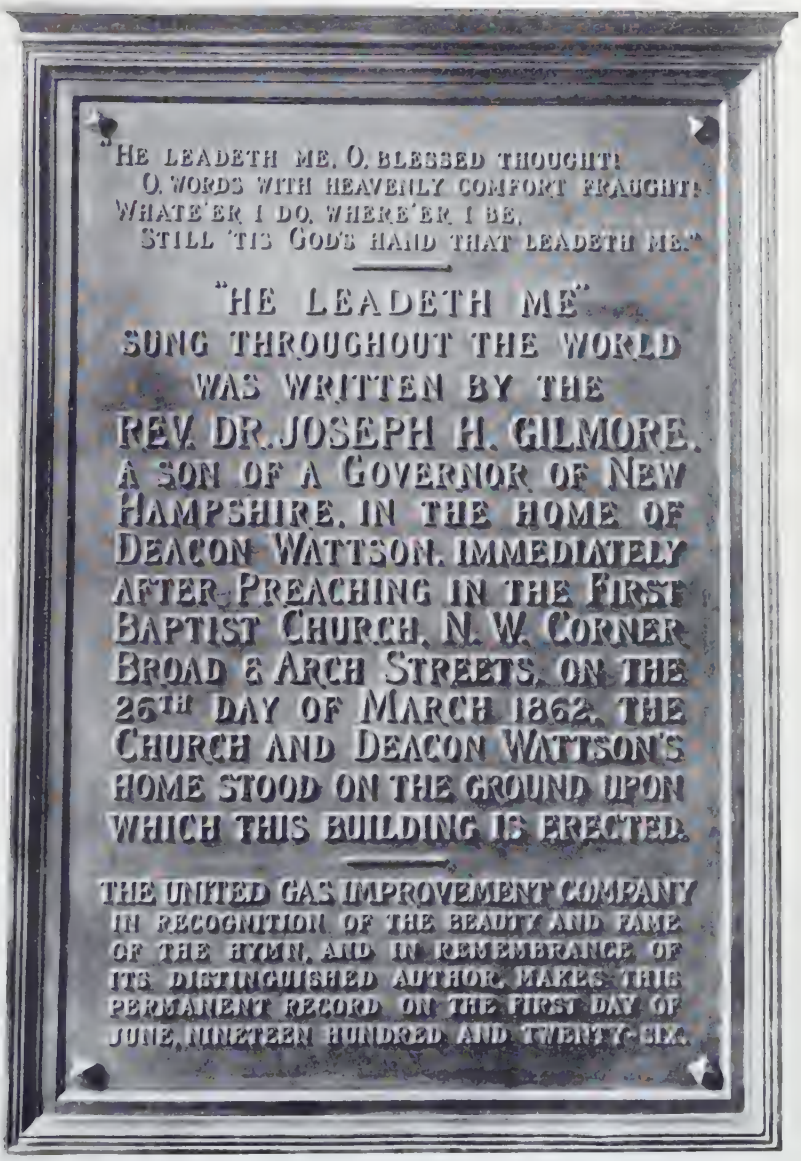
"At the time the hymn was written, Dr. Gilmore was supplying for a couple of Sundays in the pulpit of the First Baptist Church in Philadelphia. At the mid-week service, March 26, 1862, he was giving an exposition of 'The Twenty-third Psalm,' but got no further than the words, 'He Leadeth Me,' they impressed him so. After the meeting he went to the home of Deacon Wattson, and there penciled the hymn that was to become famous and to spread over the whole world."

He handed it to his wife, and his account of the incident is repeated in "The Philadelphia Public Ledger":

"It occurred to her months afterward to send the hymn to 'The Watchman and Reflector,' a paper published in Boston, where it was first printed. In that paper it attracted the attention of William B. Bradbury, who slightly modified the refrain and set the hymn to the music which has done so much to promote its popularity. As I wrote the hymn, the refrain consisted of only two lines. Mr. Bradbury added the other two. In other respects the hymn stands just as I wrote it in Deacon Wattson's parlor, talking and writing at the same time.

"I did not know until 1865 that my hymn had been set to music. I went to Rochester to preach as a candidate before the Second Baptist Church. Going into their chapel on the day that I reached the city, I took up a hymnal to see what they sang and opened it at my own hymn, 'He Leadeth Me.' I accepted it as an indication of divine guidance, and have no doubt I was right.

"The hymn has been translated into many different languages, perhaps more than any other modern hymn, as it appeals especially to the wanderer and the outcast, and I have received many touching testimonials to the comfort and help it has rendered God's dear


"HE LEADETH ME, O, BLESSED THOUGHT!
O, WORDS WITH HEAVENLY COMFORT FRAUGHT!
WHATE'ER I DO, WHERE'ER I BE,
STILL 'TIS GOD'S HAND THAT LEADETH ME."
"HE LEADETH ME"
SUNG THROUGHOUT THE WORLD
WAS WRITTEN BY THE
REV. DR. JOSEPH H. GILMORE.
A SON OF A GOVERNOR OF NEW
HAMPSHIRE. IN THE HOME OF
DEACON WATTSON, IMMEDIATELY
AFTER PREACHING IN THE FIRST
BAPTIST CHURCH, N. W. CORNER
BROAD & ARCH STREETS, ON THE
26TH DAY OF MARCH 1862. THE
CHURCH AND DEACON WATTSON'S
HOME STOOD ON THE GROUND UPON
WHICH THIS BUILDING IS ERECTED.
THE UNITED GAS IMPROVEMENT COMPANY
IN RECOGNITION OF THE BEAUTY AND FAME
OF THE HYMN, AND IN REMEMBRANCE OF
ITS DISTINGUISHED AUTHOR, MAKES THIS
PERMANENT RECORD ON THE FIRST DAY OF
JUNE, NINETEEN HUNDRED AND TWENTY-SEA

children. It was to that end, I take it, that He put it into my mind and heart when, as it must be seen, I hadn't the faintest conception of what I was doing."

The Rev. Joseph Henry Gilmore, D.D., was born April 29, 1834, in Boston. He entered Brown University in 1854, graduating in 1858. He then went to Newton Theological Seminary, from which he graduated in 1861. Dr. Gilmore was ordained in 1862 as minister of a Baptist Church in Fisherville, New Hampshire, and in 1863 and 1864 was secretary to his father, then Governor of New Hampshire. In 1865-1867 he was minister of the Second Baptist Church in Rochester, New York. In 1868 he was appointed Professor of Logic, Rhetoric and English Literature in the University of Rochester, a position he retained until his death in 1918.

The tune "He Leadeth Me," composed in 1863 by William B. Bradbury, has added much to the popular interest in the hymn.

### (512) "The King of Love My Shepherd Is"

The hymn, a setting of the Twenty-third Psalm, was written in 1868 for "Hymns Ancient and Modern" by the Rev. Sir Henry Williams Baker, Bart., while Vicar at Monkland. Sir Henry, son of Sir Henry Loraine Baker, Second Baronet and Vice-Admiral of the Royal Navy, was born May 27, 1821, in London. He was educated at Trinity College, Cambridge, graduating in 1844. A writer says of Sir Henry:

> "In common with Lyte, if a subject presented itself to his mind, with startling contrast of lights and shadows, he invariably sought shelter in the shadows."

This hymn, for which Harry Rowe Shelley wrote a lovely anthem, will be long remembered by choirs in America. The closing lines of the third verse were the last words Sir Henry uttered on his death bed, February 12, 1877:

> "And on his shoulder gently laid
> And home, rejoicing, brought me."

Dr. Dykes, composer of the tune "Dominus Regit Me," to which the hymn "The King of Love my Shepherd Is" belongs, was one of the editors of "Hymns Ancient and Modern," which appeared in 1860. To this

volume he published an "Appendix" in 1868, and it was in this "Appendix" that the hymn "The King of Love" appeared.

Dr. John Bacchus Dykes died January 22, 1876, and at the funeral service on January 28, in St. Oswald's Vicarage, Durham, the hymn "The King of Love My Shepherd Is" was sung to Dr. Dykes' tune, "Dominus Regit Me."

### (524) "My God, I Thank Thee, Who hast Made"

Adelaide Anne Procter, author of the hymn, was born, reared and passed her whole life in a home with literary surroundings. It is not strange that at an early age her thoughts were turned towards literature and poetry.

Her father, Bryan Waller Procter, English poet and author, known to the reading public as "Barry Cornwall," was born in 1757 at Leeds; came to London while quite a young man to study law, but literature occupied his time and thoughts. He was soon introduced to the circle of Leigh Hunt, Charles Lamb, and other literary celebrities, to whose influence may be traced his poetical productiveness of the next few years. His "Dramatic Scenes" (1819), the poems "Marian Colonna" (1820), "A Sicilian Story" (1821), and the "Flood in Thessaly" (1823) are among his important works. His tragedy "Mirandola" was produced in January, 1821, at Covent Garden Theatre, with Charles Kemble in the leading role of "Guido." Another important work was his "Life of Edmund Kean," published in 1835, in London. Bryan Waller Procter married in 1824 Miss Skepper, a stepdaughter of Basil Montague. Procter's death occurred October 5, 1874.

Adelaide Anne Procter, the eldest in the family of five children, the "Golden-tressed Adelaide," of one of her father's best poems, was born October 30, 1825, at their home in Bedford Square, London. Early in life she showed a fondness for poetry; living in such a home, it is not surprising that she developed a poetical taste. Francis A. Kemble wrote in 1832 ("Records of a Girlhood"): "Mrs. Procter talked to me a great deal about her little daughter Adelaide, who must be a wonderful creature."

N. P. Willis described her as: "A beautiful girl, delicate, gentle and pensive, looking as if she knew she was a poet's child."

Miss Procter began to contribute verses to "Household Words" in 1853, but under the name of Mary Berwick, in order that the editor, Charles Dickens, might not be prejudiced in her favor through his friendship for her father.

In December, 1854, Dickens recommended the Procters to read a poem in the Christmas number of "Household Words" by "Mary Berwick." The following day Adelaide confessed to the family, much to their delight, that she was "Mary Berwick" and author of the poem.

Miss Procter's poems were published in 1858 in her "Legends and Lyrics," and were so popular that the work ran through a number of editions in the next few years. Among the best of her poems are "The Angel's Song," "The Legend of Bergenz," and "The Legend of Provence." Her song, "The Lost Chord," for which Sir Arthur Sullivan composed the music, met with a phenomenal success; thousands of copies were sold in England and America. The song first appeared as a solo, but became so popular that it was soon arranged for men's voices and mixed voices. The first verse of "The Lost Chord" may interest present-day readers:

"Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.
I know not what I was playing
Or what I was dreaming then,
But I struck one chord of music,
Like the sound of a great Amen."

In 1877 the demand for Miss Procter's poems in England exceeded that of any other writer except Tennyson.

In 1851 Miss Procter with her two sisters became converts to the Roman Catholic Church. "She was sincerely devout," says Dr. Duffield, "and her zeal outran all prudence and disregarded times and seasons, health and weather."

The present hymn, "My God, I Thank Thee, Who hast Made," is sung to the tune "Wentworth," composed

in 1876 by Frederick C. Maker, an English organist and composer at Bristol, and for many years organist of the Redland Park Congregational Church in Bristol; author of a number of anthems and hymn tunes.

Adelaide Anne Procter died February 2, 1864, in London.

Charles Dickens was an old friend of the Procters, and after the death of the daughter, he wrote a tribute to Miss Procter which appeared in "The Atlantic Monthly," December, 1865. I am indebted to H. M. Lydenberg of the New York Public Library for a copy of Charles Dickens' article. A few extracts will be of interest:

> "In the spring of the year 1853, I observed, as conductor of the weekly journal 'Household Words,' a short poem among the proffered contributions, very different, as I thought, from the shoal of verses perpetually setting through the office of such a periodical, and possessing much more merit. Its authoress was quite unknown to me. She was one Miss Mary Berwick, whom I had never heard of; and she was to be addressed by letter, if addressed at all, at a circulating library in the western district of London. Through this channel Miss Berwick was informed that her poem was accepted, and was invited to send another. She complied, and became a regular and frequent contributor. Many letters passed between the Journal and Miss Berwick, but Miss Berwick herself was never seen.
>
> "This went on until December, 1854, when the Christmas number, entitled 'The Seven Poor Travelers,' was sent to press. Happening to be going to dine that day with an old and dear friend, distinguished in literature as 'Barry Cornwall,' I took with me an early proof of that number, and remarked, as I laid it on the drawing-room table, that it contained a very pretty poem, written by a certain Miss Berwick. Next day brought me the disclosure that I had so spoken of the poem to the mother of its writer, in its writer's presence; that I had no such correspondent in existence as Miss Berwick; and that the name had been assumed by Barry Cornwall's eldest daughter, Miss Adelaide Anne Procter.
>
> "The anecdote I have here noted down, besides serving to explain why the parents of the late Miss Procter have looked to me for these poor words of remembrance of their lamented child, strikingly illustrates the honesty, independence, and quiet dignity of the lady's character. I had been honored with her father's friendship when I was myself a young aspirant; and she had said at home, 'If I send him, in my own name, verses that he does not honestly like, either it will be very painful to him to return them, or he will print them for papa's sake, and not for their own. So I have made up my mind to take my chance fairly with the unknown volunteers.' "

## (525) "Sometimes a Light Surprises"

The hymn was written in 1779 by William Cowper and appeared as Number 48 in Book Three of the "Olney Hymns," a collection prepared by Cowper in conjunction with the Rev. John Newton, Cowper contributing seventy-eight of the hymns, including the present selection.

The tune "Bentley" was composed in 1867 by John Pyke Hullah, composer and teacher, but best known for his work in the popular instruction of the people in vocal music.

Hullah, born June 27, 1812, in Worcester, came to London at an early age and began the study of music in 1829 under William Horsley. He entered the Royal Academy of Music in 1832, and became known as a composer by his opera "The Village Coquettes," text by Charles Dickens, produced December 5, 1836, at St. James' Theatre. Other works followed, and "then Mr. Hullah turned his attention," says Sir George Grove, "to that which subsequently became the business of his life—popular education in vocal music."

Early in 1839 he visited Paris to study the methods employed by Wilhelm, who was Director-General of Music in the public schools of that city. On his return to London Hullah opened in 1841 a similar school in Exeter Hall for the instruction of "schoolmasters of day and Sunday schools in vocal music," which met with extraordinary success. Country professors, schoolmasters and the general public flocked to London to get this instruction; soon a new hall was needed. Hullah's friends and supporters met the need by building St. Martin's Hall, near Long Acre, the dedication taking place February 11, 1850. Here the work was successfully carried on by Hullah until the building was destroyed by fire, August 28, 1860, "a blow from which Hullah was long in recovering. He had risked his all in the maintenance of the building, and had to begin the world over." So great was the interest shown by the people in "Wilhelm's method" of teaching vocal music as presented by Hullah from 1840 to 1860, that 25,000 people are said to have passed through his classes.

In 1844 Hullah was appointed "Professor of Vocal Music" in King's College, London, resigning the office in 1874. For many years he held similar appointments in Queen's College and Bedford College, London. In March, 1872, he was appointed by the Committee of Council on Education, Inspector of Training Schools for the United Kingdom.

The University of Edinburgh in 1876 conferred on him the honorary degree of LL.D.

Hullah was the author of numerous works on music; a few may be noted:

"A Grammar of Vocal Music" (1843) and "A Grammar of Counterpoint" (1864);
"The History of Modern Music" (1862);
"The Book of Praise Hymnal" (1868);

also many essays on the history and science of music. Three of his songs became very popular: "O that We Two Were Maying" and two songs that were inspired by his friendship with Charles Kingsley, "Three Fishers" and "The Sands o' Dee."

John Pyke Hullah, LL.D., died February 21, 1884, in London.

## (526) "In Heavenly Love Abiding"

Many years ago, when quite a young man, I went abroad for a year of travel and study, spending some time in Ireland. Landing at Queenstown with other passengers on the ship, I boarded a little steamer on the River Lee for Cork. Among my fellow-passengers was a Catholic priest from Rochester, New York, the Rev. Richard J. Storey. "Father Storey," as we called him on ship, and I became fast friends through our long talks on music and art.

Soon our little steamer moved rapidly towards Cork, passing pretty villages and lovely homes with broad green lawns reaching down to the banks of the river. Looking on this lovely scene, I thought of a verse from Anna L. Waring's hymn, "In Heavenly Love Abiding," and turning to the priest repeated the lines to him:

"Green pastures are before me,
Which yet I have not seen;
Bright skies will soon be o'er me,
Where darkest clouds have been."

"See! Father Storey, the 'green pastures before' us and the 'bright skies' above us; think of the clouds we had at sea last week, the 'darkest' any of us have seen. Has not Miss Waring pictured to us in her verses the very scene we now look upon?"

"Yes," replied Father Storey, "it is lovely, and will do for a Presbyterian hymn. Listen now, while I give you a good Catholic hymn." With that he recited "The Bells of Shandon"—

"With the Bells of Shandon
That sound so grand on
The pleasant waters
Of the River Lee."

In later years when rising in church to sing "In Heavenly Love Abiding" my thoughts often revert to the happy hours I once spent with Father Storey(1) on

"The pleasant waters
Of the River Lee."

Anna L. Waring was born in 1820 at Neath, in Southern Wales. Novello and Company, London, under date of June 26, 1926, give additional information:

> "Anna Laetitia Waring died at 3 Pembroke Road, Clifton, Bristol, in the year 1910, aged 86. We do not know the precise day of her death. In many hymn books she is stated to have been born in 1820, but as a fact she was born in 1823."

The hymn was published in London in 1850, in a small volume entitled "Hymns and Meditations," containing nineteen poems. The book was republished in Philadelphia in 1859 and again in Boston in 1863, but enlarged to thirty-two selections.

Nutter and Tillett say of the hymn:

> "The ideas of a Christian life which are wrought into the poetry are always both strong and tender, vigorous and gentle, brave and trustful."(2)

"In Heavenly Love Abiding" is set to the tune "Waring," composed by Sir Joseph Barnby. An effective setting of the hymn for choir use, soprano solo and chorus, was made by Dr. Horatio W. Parker, and is often heard in our churches.

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(1) The Rev. Richard J. Storey died December 12, 1914, in Rochester, New York.

(2) From "The Hymns and Hymn Writers of the Church," bl Charles S. Nutter, D.D., and Wilbur F. Tillett, D.D., LL.D. Copyright 1911; used by permission of the Methodist Book Concern.

## (550) "Peace, Perfect Peace, in This Dark World of Sin"

The hymn was written by the Rev. Edward Henry Bickersteth, D.D., born January 25, 1825, at Islington, England. His father, the Rev. Edward Bickersteth, was rector of Walton. The son was graduated at Cambridge in 1847, took Holy Orders in the Church of England in 1848 and became curate of Bannington, Norfolk, and later of Christ Church, Tunbridge Wells. In 1852 he became Rector of Hinton Martell and in 1858 was appointed Dean of Gloucester and in the same year, Bishop of Exeter.

His first work was a volume of "Poems," published in 1848, followed successively by twelve more volumes, the most important being the poem "Yesterday, Today and Forever," which appeared in 1867, followed by the "Spirit of Life" in 1868.

> "Rev. S. Bickersteth, Vicar of Leeds, a son of the author, furnished Dr. Julian with the following interesting account of the origin of this hymn:
>
> "'This hymn was written by Bishop Edward Henry Bickersteth while he was spending his summer holiday in Harrogate in the year 1875. On a Sunday morning in August the Vicar of Harrogate, Canon Gibbon, happened to preach from the text, "Thou wilt keep him in perfect peace, whose mind is stayed on Thee," and alluded to the fact that in the Hebrew the words are "peace, peace," twice repeated and happily rendered in the 1611 translation by the phrase "perfect peace." This sermon set my father's mind working on the subject. He always found it easiest to express in verse whatever subject was uppermost in his mind, so that when on the afternoon of that Sunday he visited an aged and dying relative, Archdeacon Hill, of Liverpool, and found him somewhat troubled in mind, it was natural to him to express in verse the spiritual comfort which he desired to convey. Taking up a sheet of paper, he then and there wrote down the hymn just exactly as it now stands, and read it to this dying Christian.'" (1)

Dr. Julian says of Bishop Bickersteth:

> "His thoughts are usually with the individual, and not with the mass; with the single soul and his God and not with a vast multitude bowed in adoration before the Almighty." (2)

Bishop Bickersteth died May 6, 1906.

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(1) From "The Hymns and Hymn Writers of the Church," by Nutter and Tillett. Copyright 1911; used by permission of the Methodist Book Concern.

(2) From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

The history of the tune "Pax Tecum," which is always used in American hymnals with the hymn "Peace, Perfect Peace," is told by Silas H. Paine in his "Stories of the Great Hymns of the Church." It was composed by the Rev. G. T. Caldbeck in 1876, who "was for many years a missionary in China. While there he became greatly impressed by the beauty of the hymn written by the Rev. E. H. Bickersteth, 'Peace, Perfect Peace,' and although unskilled in music, he wrote for it a tune and sent it to England to the author of the hymn." The tune "Pax Tecum" was then revised by Charles Vincent, an English organist and composer.

### (560) "Love Divine, All Loves Excelling"

This hymn, written by the Rev. Charles Wesley in 1747, has experienced some changes at the hands of modern editors. The second verse, "Breathe, O breathe Thy loving spirit," is omitted in "Hymns Ancient and Modern" and other English hymnals. In the second line of the fourth verse Wesley wrote "pure and sinless"; this is much smoother than "pure and spotless," as it appears in many modern hymnals.

I have never quite understood the method of poets and composers in their work. We read that Handel composed "The Messiah" in two weeks, and that Lord Byron wrote "The Prisoner of Chillon" in a few days at Ouchy, in Switzerland. But when and how did King David find time and leisure amidst the distractions of court and palace life and the cares of his multitudinous household to write his immortal "Psalms"? Today we would call a man capable of doing such work a genius, one who is inspired of God with an infinite capacity for taking pains and with the disposition to work at all times and under any circumstances. Such were King David, Handel and Lord Byron.

Silas H. Paine in his "Stories of the Great Hymns of the Church" tells us of another poet and genius, the Rev. Charles Wesley, and his method of work:

> "We are apt to think of a poet doing his work in some quiet room, with books, and pictures, and statuary, and flowers perhaps, about him, and this hymn seems just one of the sort to be composed amid such surroundings; but there is no probability that it

was written under any such circumstances. Charles Wesley was for a great part of his life a traveling preacher, going from village to village, now preaching in some Methodist home to the family and neighbors, and again in some churchyard, with a tombstone for his platform. His traveling was done on horseback, and he carried little cards in his pocket, on which he used to write hymns in shorthand as he jogged along the road, he and his horse. Then, when on his journey he would reach an inn, he would rush in and ask for pen and ink, and would write out the hymn he had composed, and mounting his horse, ride on again. Once he wrote in his journal, 'Near Ripley my horse threw and fell upon me. My companion thought I had broken my neck; but my leg only was bruised, my hand sprained, and head stunned, which spoiled my making hymns till the next day.' "

Wesley's hymn is sung by American choirs to the tune "Beecher," composed by John Zundel and named after Brooklyn's famous preacher, the Rev. Henry Ward Beecher. H. M. Lydenberg, Reference Librarian of the New York Public Library, has furnished me some data regarding John Zundel:

"John Zundel was born in Stuttgart, 1815, organist at Wurtemburg, pupil of Molique (violin) and Rinck; from 1840 in Petrograd, removing in 1847 to New York, where he became prominent as teacher and player; in 1850-55, 1858-65, 1867-78, at Plymouth Church, Brooklyn. Died at Cannstatt in 1882."

Stephen M. Griswold, in his "Sixty Years with Plymouth Church," 1907, says:

"There have been more famous musicians engaged for Plymouth Church Choir during the past fifty years than in any other church in this country, if not in the world. Among the names I may mention are Zundel, Burnett, Stebbins, Wheeler, Thursby, Toedt, Sterling, Damrosch, Werrenrath, Camp, and many others. Of them all probably John Zundel came the nearest to Mr. Beecher's ideal. He entered heartily into all the preacher's ideas and feelings and seemed to understand just how to interpret him in music; Mr. Beecher used to say that he inspired his sermons."

Dr. McAfee often attended the services in Plymouth Church:

" 'Love Divine, All Loves Excelling,' " he says, "was Beecher's favorite hymn, for which there was no tune which he could get the people to sing without the music. Zundel wrote his simple and effective melody, so that the air would be clear and everybody could make up 'parts.' It is amazing how a congregation disregards the harmonizing given in our 'Hymnal' and sings it simply. There was no choir in Beecher's day, only the organist and precentor."

Another tune, "Love Divine," by Sir John Stainer, is listed in the "Presbyterian Hymnal." The tune is found in "Hymns Ancient and Modern" and other English hymnals. Sir John Stainer was a noted English organist and composer: organist at St. Paul's in London from 1872 to 1888. His best work, "The Daughter of Jairus," contains another setting of the hymn "Love Divine, All Loves Excelling" as a duet for soprano and tenor solo voices, which is very effective and is well known among choirs in America. He was appointed Professor of Music at Oxford in 1889; died suddenly, March 31, 1901, at the Hotel de l'Europe in Verona, Italy. I was at this hotel in 1903, and find this note in my diary:

> "September 15, 'Hotel de l'Europe': porter of the hotel told me of the death of Sir John Stainer. He was coming from the dining room when the summons came, dropped into a chair in the hall and quietly passed away."

### (566) "Majestic Sweetness Sits Enthroned"

The Rev. Samuel Stennett, D.D., author of the hymn, was born in 1727 in Exeter, England. His ancestors for several generations had been Baptist ministers—earnest, devoted servants of God.

His father became the pastor in 1737 of the Baptist Church in Little Wild Street, London, and was succeeded by his son in 1758, who held the pastorate until his death. King's College, Aberdeen, conferred on him in 1763 the degree of D.D.

Dr. Stennett was one of the most influential of the Dissenting clergymen, a confidant of many of the noted statesmen of that day, and "the friend of the reigning King George III." John Howard, the philanthropist, was a member of his church, and an intimate friend.

The hymn "Majestic Sweetness Sits Enthroned" belongs to the tune "Ortonville," composed in 1837 by Dr. Thomas Hastings.

Dr. Stennett died August 24, 1795, in London.

### (589) "Come, Thou Fount of Every Blessing"

"For a long while," says Dr. Charles Seymour Robinson in his "Annotations," "the hymn was attributed to Selina, Countess of Huntington." But later research by

hymn writers shows that Robert Robinson wrote the hymn in 1758.

Robert Robinson was born of lowly parentage, September 27, 1735, at Swaffham in Norfolk. When he was eight years old his parents moved to Scarning in the same county. Here the father died, leaving the widowed mother in sore straits. She was a godly woman and far above her circumstances, whose ambition was that her son should become a clergyman in the Church of England. But poverty prevented, so the boy was apprenticed at the age of fourteen to a barber in London who often reprimanded his assistant for giving too much time to his books and too little to his business.

Robinson's thoughts were not turned to religious matters until he heard George Whitefield, the great evangelist, in a searching sermon on "The wrath to come." For nearly three years Robinson walked in "darkness and in fear," but in his twentieth year found "peace in believing." He remained in London until 1758, attending assiduously on the ministry of Gill, Wesley and others.

> "Early in this year" (1758), says Dr. Julian, "Robinson was invited as a Calvinist Methodist to the oversight of a chapel at Mildenhall in Norfolk. Thence he removed to Norwich, where he was settled over an Independent congregation.
>
> "In 1759 (after his marriage) he accepted a call to a Baptist church in Cambridge and preached his first sermon January 8, 1759, having been previously baptized by immersion. The 'call' was simply 'to supply the pulpit,' but he won such regard and popularity that the congregation again and again requested him to accept the full pastoral charge. This he acceded to in 1761 after persuading the people to 'open communion.'"(1)

It was a college town, and such towns are usually hard towards preachers, demanding brains and good judgment from those who occupy their pulpits. Robinson was poor, and his church was poor, but in a few years he had a good chapel and a large congregation.

Robinson looked on liberty with almost a morbid devotion. Religion, according to his views, was far in advance of the times, and thus he became in turn Episcopalian, Methodist, Baptist, Independent, and, according to one biographer, Unitarian—although Robinson's sermons do not sustain this latter statement.

(1)From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

His literary work began in 1770, and from that time until his death he wrote extensively on many religious subjects. Dr. Julian gives a complete list of Robinson's works. A few may be noted:

"A Plea for the Divinity of Our Lord Jesus Christ in a Pastoral Letter to a Congregation of Protestant Dissenters in Cambridge." (1776.)

"The History and Mystery of Good Friday." (1777.)

"A History of Baptism and Baptists." (1790.)

As to the number of hymns written by Dr. Robert Robinson—

"There seems to have been a confusion," says Dr. Duffield in his "English Hymns." "Some say 'eleven,' but as these were 'composed for a fast day' it is probable that the mistake has occurred of taking 'II hymns' as if this meant 'eleven hymns.'"

He is known to have written but two hymns:

"Come, Thou Fount of Every Blessing" and "Mighty God! While Angels Bless Thee," No. 141 in our "Hymnal."

Dr. Robert Robinson always expressed the wish that he might die "softly, suddenly and alone."

"This was accomplished, for he died during the night, at the residence of Dr. Priestly in Birmingham. He was found lifeless in his bed on the morning of June 9, 1790."

There is much uncertainty among hymnologists regarding the composer of the tune "Nettleton," which has always been sung to Robinson's hymn, "Come, Thou Fount of Every Blessing."

The Rev. Asahel Nettleton was a Congregational minister; not a musician at all. He spent his whole life in evangelistic work, holding revival services in western Massachusetts and New York. In 1824 he prepared a collection of hymns for his revival work, called "Village Hymns," including Robinson's "Come, Thou Fount of Every Blessing"; but there were no tunes to any of the hymns. Nettleton stated in the preface to "Village Hymns" that a small collection of tunes called "Zion's Harp" was designated to accompany the volume.

Frank J. Metcalf clears the situation, showing that the Rev. Asahel Nettleton was not the composer of the tune, as our "Presbyterian Hymnal" and other hymnals state, but that John Wyeth composed the tune—

"'"Hallelujah"—that's the title of Wyeth's "Nettleton"—in Part II of his "Repository" (1813).' Thus wrote a correspondent

whom I had asked to look up this tune. The hymn that is usually set to it is the well known one by Robert Robinson: 'Come, Thou Fount of Every Blessing.' As originally written the tune was in the key of F, and in common time, and there was a refrain, 'Hallelujah! Hallelujah! We are on our journey home.' It was this refrain that gave it the name. I have not been able to discover when it was rearranged and given the name of 'Nettleton.' About half of the modern hymn books attribute it to Asahel Nettleton, while the others give it to John Wyeth."

Metcalf adds:

"The tune 'Nettleton' is not in 'Zion's Harp' and it is the only tune attributed to Asahel Nettleton; but I can find no evidence that he had anything to do with it except the name, and that is by no means convincing."(1)

John Wyeth, musician and publisher, was born March 31, 1770, in Cambridge, Massachusetts, of English descent, his ancestors having come from England in 1645. In 1792 he went to Harrisburg, Pennsylvania, and there purchased a newspaper which he carried on successfully for a number of years. He established a book store and publishing house. His important work, "A Repository of Sacred Music," was first issued in 1810. He died January 23, 1858, in Philadelphia.

Another tune is named for the hymn in the "Presbyterian Hymnal" and "In Excelsis," "Trust," arranged from Mendelssohn. The hymn has been too long associated with "Nettleton" to change now.

## (590) "Rise, My Soul, and Stretch Thy Wings"

The hymn was written in 1742 by the Rev. Robert Seagrave, born November 22, 1693, at Twyford, Leicestershire, England. He was educated at Clare Hall, Cambridge, graduating in 1714. Soon after taking Holy Orders in 1715, he showed a distaste for the clergy of the English Church—for not taking a greater interest in their work—and published a number of pamphlets on the subject. Seagrave accordingly withdrew entirely from the Church of England and became interested in the movement then in progress under Wesley and Whitefield. In 1739 Seagrave was appointed lecturer at the Sunday evening services in Lorimer's Hall, London. In 1741 he

(1) From the "American Writers and Compilers of Sacred Music," by Frank J. Metcalf. Copyright by Frank J. Metcalf, 1925; used by permission of the Abingdon Press.

met Whitefield and became one of his valued co-workers. When the Tabernacle was erected in Moorfields near Lorimer's Hall Seagrave preached there also, continuing in the work until 1750. "And even in old age," says Duffield in his "English Hymns," "it would seem that he brought forth fruit" and was "flourishing," "for he was in active pulpit service beyond his sixty-sixth year."

The date of his death is not definitely known; it was probably about 1755.

Robert Seagrave is best known by his hymn book, "Hymns for Christian Worship," published in 1742 for the use of his congregation while preaching in Lorimer's Hall, London. To this book he contributed fifty hymns, one of which is the hymn, "Rise, My Soul, and Stretch Thy Wings," which bore the title "The Better Portion."

Brown and Butterworth, in "The Story of the Hymns and Tunes," say:

> "There is not a hymn of Charles Wesley's in use on the same subject equal to the one immortal hymn of Seagrave."

The tune "Amsterdam" was composed in 1742 by James Nares, born in 1715 at Stanwell, Middlesex. He was a chorister in the Chapel Royal under Bernard Gates and Dr. Croft, and afterwards with Dr. Pepusch. In 1734 Nares was appointed organist of York Minster. He succeeded Dr. Greene in 1756 as organist to the Chapel Royal, and in the same year was made Doctor of Music at Cambridge. In 1757 he was appointed Master of the Children of the Chapel Royal, resigning in 1780.

Dr. James Nares died February 10, 1783, and was buried in St. Margaret's, Westminster. Among his important works may be noted, "The Royal Pastoral, a Dramatic Ode" (1767), "Collection of Catches, Canons and Glees" (1780), "Twenty Anthems" (1778) and "Six Organ Fugues," "A Morning and Evening Service and Six Anthems" (1788), besides many other works for the church, including anthems and hymn tunes.

## (594) "Forward! Be Our Watchword"

The hymn was written by Dean Alford as a processional for the "Tenth Festival of Parochial Choirs of the Canterbury Diocesan Union," held June 6, 1871, in

Canterbury Cathedral. "It was constructed," says Dr. Robinson, "with eight double stanzas, each followed by a brilliant chorus of four lines."

The tune "Forward," admirably adapted for a processional, was written by Henry Smart, organist and composer, and one of the best of England's hymn tune writers. Henry Smart, born October 26, 1813, came of a musical family; his father, Henry, born in 1778, having been a noted London violinist, conductor of the orchestra (1812-1821) at the Drury Lane Theatre, and a member of the Philharmonic Society.

His uncle, Sir George Smart, born in 1776, was, as a boy, chorister of the Chapel Royal; he studied composition under Dr. Arnold, was organist in 1791 of St. James' Chapel, Hampstead Road, and was knighted in 1811 by the Lord Lieutenant of Ireland. It was in the house of Sir George Smart that Carl Maria Von Weber died in 1826 when he came to London to bring out his opera "Oberon." Sir George died February 23, 1867, in London.

Henry Smart, composer of the tune "Forward," began life in a solicitor's office in London; but the law did not interest him. He had rare musical qualities which were developed under the guidance of experienced masters, though he was, to a great extent, self-taught. His first organ appointment was in 1831 at the parish church of Blackburn, Lancashire, which he retained until 1836, and then removed to London as organist of St. Philip's Church, continuing there until 1844, when he was appointed to the organ of St. Luke's, Old Street, remaining there until 1864, when he became organist of St. Pancras, Euston Road. Henry Smart showed rare abilities at the organ. He was an excellent accompanist in the service, with remarkable gifts in extemporization, and was a voluminous composer of works for the organ. He brought out other important works: an opera, "Bertha," produced in 1855 at "The Haymarket"; a cantata, "The Bride of Dunkerron," composed in 1864 for the Birmingham Festival; and two cantatas for women's voices, "King Rene's Daughter" and "The Fisher Maidens." His cantata "Jacob" was produced at the Glasgow Festival, November 10, 1873.

For many years Smart's eyesight had been failing, and about 1864 he became too blind to write, and from that date all his compositions were committed to paper through the laborious, disheartening process of dictation.

The name of Henry Smart is a household word with American choirs and singing societies, through his part-songs, anthems and hymn tunes. Our choirs love to sing his music, rich in solo and concerted work, and the people listen eagerly.

In June, 1879, he received a pension of one hundred pounds a year from the British Government, but did not live long to enjoy it; his death occurred July 6, 1879, in London.

## (600) "Behold What Wondrous Grace"

The hymn was written by Isaac Watts in 1707 when he was minister of the Independent Chapel in Mark Lane, London, and is known as No. 64 in "Book One" of his "Hymns."

Frederick Palmer brought out in 1925 a work entitled "Heretics, Saints, and Martyrs" with a most instructive, entertaining review of the life of Isaac Watts and his beautiful hymns.

A few extracts from Dr. Palmer's book will interest lovers of hymnody:

> "It was the need for songs better adapted to public worship that led Watts to writing, and it was he who constructed the bridge between the metrical versions of the Psalms and the ampler hymnody of our day.
>
> "He was the first to recognize that children had poetic rights and to give them a place in literature.
>
> "Watts had a profound interest in their education, especially their education in religion."

Dr. Palmer concludes his review with this tribute to the "Father of English Hymnody":

> "One cannot claim for Watts a place in the first rank of poets. He only occasionally steps into the second rank. He is not likely to be among those whom we take down from our shelves to read in the half-hour when we crave to have the drab dullness of ordinary life gilded with an inspiring glow. Yet when we take his hand, he may lead us into the domain of the Eternal, and as we behold him kneeling there in joy and awe, we become aware that we are in the presence of God. He was the first Englishman who set the Gospel to music, and in his special field of song he has never been surpassed."

The tune "Leighton," with which the hymn "Behold What Wondrous Grace" has long been associated by American choirs, was composed in 1849 by Henry Wellington Greatorex while organist of Calvary Episcopal Church in New York City. The tune first appeared in Greatorex's "Collection of Church Music," Boston (1851).

### (601) "Nearer, My God, to Thee"

This is one of the great hymns in our Christian faith. It was written in 1840 by Sarah Flower Adams, and after years of constant service is still loved by choir and congregation.

There is a romantic story connected with the courtship and marriage of Sarah Flower's parents. Her father, Benjamin Flower, when a young man, was a traveling salesman on the Continent, and there became imbued with French Republican ideas, and in 1792 published a book with some reflections on Great Britain. On his return to England he was selected editor of "The Cambridge Intelligencer," and wrote some articles censuring the political conduct of the Bishop of Llandaff. For this Mr. Flower was sentenced to six months' imprisonment in Newgate, with a fine of one hundred pounds.

While in prison he was visited by a number of sympathizing ladies, among them Miss Eliza Gould, to whom he became strongly attached. Shortly after his release from prison Benjamin Flower and Eliza Gould were married.

They began their married life at Harlow in Essex, England, where Flower engaged in the printing business. Here Sarah Flower was born, February 22, 1805.

In 1834 Sarah Flower married William Bridges Adams, a civil engineer of scientific attainments, and with some repute as a writer. They made their home in St. John's Wood, London.

Soon after her marriage Mrs. Adams thought seriously of becoming an actress. Dr. Louis F. Benson, in his "Studies of Familiar Hymns," says of this period in her life:

> "Sarah Flower had the dramatic interest, and from childhood cherished the ambition of adopting the stage as a profession. She idealized the stage as an ally of the pulpit, and held that the life

of an actress should be as high and noble as the great thoughts and actions she was called upon to express."

With the approval of Mr. Adams she prepared for a dramatic career, and made her first appearance in 1837 at the Richmond Theatre as "Lady Macbeth." She was well received, and soon secured an engagement at the Bath Theatre. But the strain of rehearsals and public performances was so intense that her health gave way, and a serious illness followed. This ended all thought of a dramatic career.

Mrs. Adams now devoted herself to literary work, writing much for "The Monthly Repertory." In 1841 she brought out "Vivia Perpetua—a Dramatic Poem"—an ambitious work full of intense feeling, quite eloquent, but not adapted for dramatic performance, and it did not interest the reading public.

Mrs. Adams will be long remembered as the author of "Nearer, My God, to Thee." Soon after her removal to London she became a member of the church in South Place Chapel, Finsbury, of which the Rev. William Johnston Fox was the minister. He is best known as the founder of "The Westminster Review" and author of a volume of "Hymns and Anthems" (in two parts, 1840-1841), to which Mrs. Adams contributed thirteen hymns, the present hymn appearing in the second part.

Mrs. Adams, as a member of the South Place Chapel, was a Unitarian, and the Unitarians were regarded as unbelievers in those days. It was a long time before any of the Evangelical Churches would use the hymn, because it lacked spiritual fervor. Dr. Benson says, "Bishop How re-wrote the entire hymn for the 1864 edition of his 'Psalms and Hymns,' " just as Mrs. Adams wrote it. "In the 'Presbyterian Hymnal' only one word differs from what Mrs. Adams wrote. In the fifth line of the first verse she wrote 'would be,' instead of 'shall be.' " The Baptists finally adopted the hymn, but not until a fifth verse had been added to give the hymn "spirituality."

"Nearer, My God, to Thee" soon found its way across the ocean. The Rev. James Freeman Clarke was at this time organizing a religious society in Boston, "The Church of the New Disciples." In 1844 he published a new hymn book for the use of his congregation, and in-

cluded a number of hymns from the "Hymns and Anthems," published by the Rev. William Johnson Fox, in London; among these was "Nearer, My God, to Thee."

But it was Lowell Mason who started the hymn on its career of popularity, for which he composed, in 1856, the tune "Bethany." This was included in "The Sabbath Hymn and Tune Book," a collection prepared by the professors at Andover Seminary, and published in 1859, and then the hymn found its way to the hearts of the whole Christian world.

"Nearer, My God, to Thee" is not really a hymn. It is rather a paraphrase of the wonderful vision Jacob saw in his dream.

What verses in all hymnody have been of more comfort to Christian hearts? They are sung by sailors on the sea, by miners at their work, and by soldiers in the hour of battle.

The hymn was a favorite of two Presidents of the United States, Abraham Lincoln and William McKinley.

Mrs. Adams died August 14, 1848, in London.

## (625) "Asleep in Jesus! Blessed Sleep"

This soothing, tender hymn, often heard at funerals, was written by Margaret Mackay, born in 1802, the daughter of Captain Robert Mackay of Hedgefield, Inverness, Scotland. In 1820 she married Colonel William Mackay, a distinguished officer of the British Army.

The hymn grew out of a visit made by the author to Pennycross Chapel, a rural burial ground in the west of England. It appeared first in "The Amethyst, or Christian's Annual for 1832," published in Edinburgh, "with this introduction," says Dr. Julian:

> "'Sleeping in Jesus,' by Mrs. Mackay of Hedgefield. This simple but expressive sentence is inscribed on a tombstone in a rural burying ground in Devonshire: 'Sleeping in Jesus' seems in keeping with all around."(1)

Dr. McAfee suggests:

> "Mrs. Mackay may have seen the words 'Sleeping in Jesus' on a tombstone, but it got on the stone because it was first used in the Bible; see I Thessalonians XII:14:

(1)From "A Dictionary of Hymnology," by John Julian, D.D. Used by permission of the publisher, John Murray, London, England.

"'For if we believe that Jesus died and rose again, even so them also which sleep in Jesus will God bring with Him.'"

Mrs. Mackay's hymn appeared in her "Thoughts Redeemed, or Lays of Leisure Hours" in 1854, which contained seventy-two original hymns and poems.

It passed into all the important hymnals in Great Britain, and soon crossed the sea to America, where it is sung to the tune "Rest," composed in 1843 by William B. Bradbury.

Mrs. Margaret Mackay died January 5, 1887, at Cheltenham, England.

## (637) "Jerusalem, the Golden"

This is one of three hymns translated by Dr. John Mason Neale from the famous poem "Laus Patriæ Cœlestis" by Bernard of Cluny. The other hymns are:

"For Thee, O Dear, Dear Country."
"Brief Life is Here Our Portion."

There were two Bernards in the history of the Christian Church, Bernard of Clairvaux and Bernard of Cluny. Nutter and Tillett tell the story of these ancient poets:

"Bernard of Clairvaux, an eminent monk, theologian, scholar, preacher and poet, was born at Fountaine, near Dijon in Burgundy, France, in 1091. He was educated in Paris. Being naturally fond of seclusion, meditation and study, and living in the twelfth century, it is not surprising that one so piously inclined as he soon sought a home in the cloister. At the age of twenty-two he entered the small monastery of Citeaux and later he founded and made famous that of Clairvaux, where by fasting and self-mortification he became an emaciated monk, but with it all, one of the most conspicuous and influential characters in all Europe."(1)

Kings and Popes sought his advice. Martin Luther thought him "the greatest monk that ever lived." Bernard of Clairvaux died August 20, 1153. His best work was the hymn "Jesu dulcis memoria," so well known in the hymnals of today in the version of the Rev. Edward Caswall, "Jesus, the Very Thought of Thee." Dr. Robinson in his "Annotations" says: "One might call this poem the finest in the world."

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(1) From "The Hymns and Hymn Writers of the Church," by Charles S. Nutter, D.D., and Wilbur F. Tillett, D.D., LL.D. Copyright 1911; used by permission of the Methodist Book Concern.

Dr. McAfee adds this thought:

> "The hymn is the outgrowth of an assurance that the world was going to the dogs, and that the end must come soon. So that feeling is not so modern as some people think. We have record of no time when some earnest people did not think the end must be near. If anybody uses this hymn in his hours of depression he might get comfort out of the fact that it was written for such an hour nine hundreds years ago and the world has wagged along under the hand of God ever since."

Nutter and Tillett say of Bernard of Cluny, who wrote the hymn "Jerusalem, the Golden":

> "He was a monk of the twelfth century; the exact dates of his birth and death are not known. His parents were English, but he was born at Morlaix, France. He was an inmate of the Abbey of Cluny, and dedicated his famous poem to Peter the Venerable, Abbot of Cluny from 1122 to 1156. His long poem, about three thousand lines, was a satire against the vices and follies of his time. Dr. Neale, who gives a translation of four hundred lines in the third edition of his 'Mediæval Hymns,' 1868, says of this poem: 'The greater part is a bitter satire on the fearful corruptions of the age. But, as a contrast to the misery and pollution of earth, the poem opens with a description of the peace and glory of heaven of such rare beauty as not easily to be matched by any mediæval composition on the same subject.' "

The tune "Ewing" has added greatly to the popularity of the hymn "Jerusalem, the Golden."

It was composed in 1853 by Alexander Ewing, an amateur composer, nephew of Bishop Ewing, born January 3, 1830, at Aberdeen, Scotland, and educated at Marischal College, Aberdeen. After studying for the law he entered the army in 1855, and became staff paymaster, with the honorary rank of lieutenant colonel. In 1867 he married Juliana Horatia Gatty ("Aunt Judy"), the authoress of many books for the young; he died July 14, 1895, at Taunton, England.

Colonel Ewing is best known as the composer of the tune "Ewing," named in his honor and sung to the beloved hymn of the Christian Church, "Jerusalem, the Golden."

## (641) "Hark! Hark, My Soul! Angelic Songs Are Swelling"

The Rev. Frederick William Faber, D.D., author of the hymn and one of the best of English hymn writers,

was born June 28, 1814, at the vicarage of Calverley, Yorkshire, England, where his grandfather, the Rev. Thomas Faber, was vicar.

He was educated at Harrow and at Balliol College, Oxford. In 1825 he obtained a scholarship at University College, and in 1836 he gained the Newdigate prize for a poem on "The Knights of St. John."

John Henry Newman was the Vicar of St. Mary's in Oxford and a leader in the new religious movement, known as "The Oxford Movement" or "Tractarian Controversy," which meant, in a few words, withdrawal from the Church of England and affiliation with the Church of Rome. Faber gained the friendship of the leaders in this movement by offering his services to the compilers of "The Library of the Fathers." They assigned to him the translation of "The Seven Books of St. Optatus," and thus he gained the friendship of Newman and came more and more under his influence.

In 1837 Faber was elected a Fellow in the University College, and on August 6 he was ordained as a deacon in Ripon Cathedral by his old master Dr. Longley.

Faber was ordained as a minister of the Church of England on May 26, 1839, and, there being no opportunity at present for ministerial work, he went to the home of Matthew Harrison in Ambleside as tutor for his son.

In 1841 he went abroad with his pupil for a year of travel and study, and on his return to England in the autumn of 1842 was offered the rectorship at Elton in Huntingdonshire, then under the control of his college. Some months elapsed before he came to a decision. He realized fully that as a minister of the Church of England he should go to Elton, but he also knew that in heart and soul he was drawing nearer and nearer to the Church of Rome. He accepted the call, and on April 2, 1843, preached his first sermon in Elton to a large congregation. This was his first pastorate. But he soon found the work was not as congenial as he could wish. He was lonely; he found few associates in Elton, and few he could call friends. In a short time he again went abroad with a former pupil to visit Rome, to study for himself the methods of the Catholic Church in the Holy City, a city for which he now had ardent hopes and longings.

Father J. E. Bowden, in his "Life and Letters of Frederick W. Faber," notes the audience Faber had with the Pope, in which he spoke of his great desire to leave the Anglican Church and become a follower of Rome. The Holy Father gave him his blessing:

> "May the grace of God correspond to your good wishes and deliver you from the ruts of Anglicanism and bring you to the true Holy Church."

With these comforting, assuring words Faber returned to his parish work at Elton. Father Bowden speaks of the next few months, full of doubt and uncertainty for Faber. A decision was reached at last, and on Sunday evening, November 16, 1845, Mr. Faber preached his last sermon at Elton.

> "He told his people," says Father Bowden, "that the doctrines he had taught them were not those of the Church of England. That as far as the Church of England had a voice she had disowned them and that consequently he could not remain in her Communion but must go where truth was to be found."

The following day Faber was admitted into the Roman Catholic Church at Northampton by Bishop Wareing. He founded a religious community at Birmingham called "Brothers of the Will of God," which was ultimately merged in the Oratory of St. Philip Neri with John Henry Newman as Superior. In 1849 a branch of the Oratory was established in London, first in King William Street, and later in Brompton, over which Faber presided until his death, September 26, 1863.

He had the honor of receiving the degree of D.D. from Pope Pius IX, July 9, 1854.

Two tunes are assigned to the hymn "Hark, Hark, My Soul" in the "Presbyterian Hymnal": "Pilgrims" by Henry Smart, and "Vox Angelica" by Dr. John B. Dykes.

Three other hymns by Dr. Faber are favorites with choir and congregation:

> No. 72. "Sweet Saviour, Bless Us Ere We Go."
> No. 422. "Faith of Our Fathers, Living Still."
> No. 634. "O Paradise! O Paradise!"

It would be of interest to church people today to know when the hymn "Faith of Our Fathers" was written. Dr. Faber's hymns were published in different editions, 1848, 1849, 1852 and 1861. It is not probable that the hymn was written after his conversion to Rome. The sec-

ond line in the first verse, "In spite of dungeon, fire and sword," and the first line in the second verse, "Our fathers, chained in prisons dark," must refer to the "English fathers," not the "Roman."

Dr. Faber wrote one hundred and fifty hymns. Many of them appear in our Protestant hymnals, but not until the hymns had been revised by eliminating the references to the Church of Rome, which were objectionable to Protestants.

## (665) "My Country, 'Tis of Thee"

Dr. Benson in his "Studies of Familiar Hymns" says:

"At a reunion of the famous class of 1829 of Harvard College, one of its members referred to a classmate in this way:

" 'And there's a nice youngster of excellent kith;
Fate tried to conceal him by naming him Smith;
But he shouted a song for the brave and the free;
Just read on his medal, "My Country, of Thee!" '

"It was Dr. Oliver Wendell Holmes who read the poem, and it was his friend and classmate, Samuel Francis Smith, who wrote 'My Country, 'Tis of Thee.' "

Dr. Smith furnished for "The Outlook" of November 23, 1895, an account of the circumstances which led him to write the hymn "America." From this article Edward S. Ninde prepared a version of the story of the hymn:

" 'One dismal day in February' (1832), so Dr. Smith used to tell the story, 'about half an hour before sunset, I was turning over the leaves of one of the music books when my eye rested on the tune which is now known as "America." I liked the spirited movement of it, not knowing it, at that time, to be "God Save the King." I glanced at the words and saw that they were patriotic, and instantly felt the impulse to write a patriotic hymn of my own, adapted to the tune. Picking up a scrap of waste paper which lay near me, I wrote at once, probably within half an hour, the hymn "America," as it is now known everywhere. The whole hymn stands today as it stood on the bit of waste paper, five or six inches long and two and a half wide. I gave the song soon afterward to Mr. Mason, together with others, and thought no more of it. I was surprised on the following Fourth of July to find that Mr. Mason had brought it out at a children's celebration of the day, in a crowded assembly in Park Street Church in Boston. It was sung with enthusiasm. Through the efforts of Mr. Mason, singing was introduced into the Boston public schools; and, with the introduction of singing, came naturally the use of this hymn. . . . I began very soon to hear of the hymn as being sung in numerous schools, at patriotic gatherings, at picnics,

from Maine to Texas. The people took it into their hearts. It found a place in the hymn books of the various denominations. The scenes connected with the Civil War called it into universal requisition.' "(1)

The Rev. Samuel Francis Smith, D.D., an eminent Baptist minister, best known as the author of "My Country, 'Tis of Thee," was born October 21, 1808, in Boston; entered Harvard College in 1825; graduated in 1829. He then went to Andover Theological Seminary, and after graduation in 1832 entered on his first pastorate at Waterville, Maine, where he remained until 1842, then going to the First Baptist Church at Newton, Massachusetts. He resigned this pastorate in 1854 but continued to make Newton his home, giving much of his time to editing and writing. He was one of the editors of "The Psalmist" (1843), the most influential of the American Baptist Collections. "The half hour Dr. Smith gave to writing 'My Country, 'Tis of Thee,' " says Dr. Benson, "made his name imperishable."

The Rev. Samuel Francis Smith, D.D., died November 16, 1895, at Newton, Massachusetts, while on his way to a service at which he was to preach.

The tune "America," to which we now sing "My Country, 'Tis of Thee," is of disputed origin. It was probably written by Henry Carey, an English composer and dramatist of the first half of the eighteenth century, and it is now the national anthem of Great Britain.

According to Sir George Grove:

> "Its first public performance is stated to have been at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (November 20, 1739), when it is said to have been sung by Henry Carey as his own composition, both words and music."

Henry Carey, author of many songs, cantatas and operas, was born about 1690 in London. In 1715 he composed the music for the farce of "The Contrivances, or More Ways than One," which was produced at Drury Lane Theatre, August 9 in that year, with much success.

Another important work was a burlesque opera, "The Dragon of Wantley," a satire on Italian opera, produced at Covent Garden Theatre in London, October 26, 1737,

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(1)From "The Story of the American Hymn," by Edward S. Ninde. Copyright by Edward S. Ninde; used by permission of the Abingdon Press, New York.

and met with extraordinary success. "Of all his compositions," says Sir George Grove, "the most popular, and that which will transmit his name to posterity, is his ballad of 'Sally in our Alley,' one of the most striking and original melodies that ever emanated from the brain of a musician." Grove says further, "The claim that Carey composed 'God Save the King' occupied much attention for some time. Indeed, it is still as hotly debated as ever, and will never be satisfactorily decided."

Henry Carey died October 4, 1743, at his home in Great Warner Street, Clerkenwell, England.

### (681) "Eternal Father, Strong to Save"

This is a prayer for the seamen, and is often used on English ships. It was written by William Whiting in 1861 for "Hymns Ancient and Modern."

For those who "go down to the sea in ships," for the dwellers by the sea, and for mothers with husbands and sons tossing on the foaming deep, these lines in the hymn must have been a comfort:

> "O hear us when we cry to Thee
> For those in peril on the sea."

Dr. Robinson in his "Annotations" says:

> "The fishermen of Brittany, so the story goes, are wont to use this simple prayer when they launch their boats upon the deep: 'Keep me, my God; my boat is so small and Thy ocean is so wide.' How touchingly beautiful the words and the thought!"

Little is now known of William Whiting. He was the son of William Whiting, and was born November 1, 1825, at Kensington, London; educated at Clapham and Winchester. For more than twenty years he held the position of Master of the Winchester College Choristers' School, and here his death occurred in 1878.

The hymn is always associated with the tune "Melita," composed in 1861 by Dr. John B. Dykes, and named from the island where St. Paul was shipwrecked.

### (689) "Now the Day is Over"

The hymn was written by the Rev. Sabine Baring-Gould for the children of the Sunday school at St. John's, Horbury Bridge, Yorkshire, England, and was then

known as "The Evening Hymn for Missions." It first appeared in 1861 in "Hymns Ancient and Modern."

The fourth verse is very beautiful in the contrast the author makes in speaking of the "little children" and the "sailors":

"Grant to little children
Visions bright of Thee.
Guard the sailors tossing
On the deep blue sea."

Baring-Gould's hymn should be sung to Sir Joseph Barnby's tune "Merrial," a happy union of words and music.

The hymn is always appropriate when sung at the close of the evening service on the Sabbath Day.

We may well use Baring-Gould's words to close this list of "The Hymns You Ought to Know":

"Now the day is over, night is drawing nigh,
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